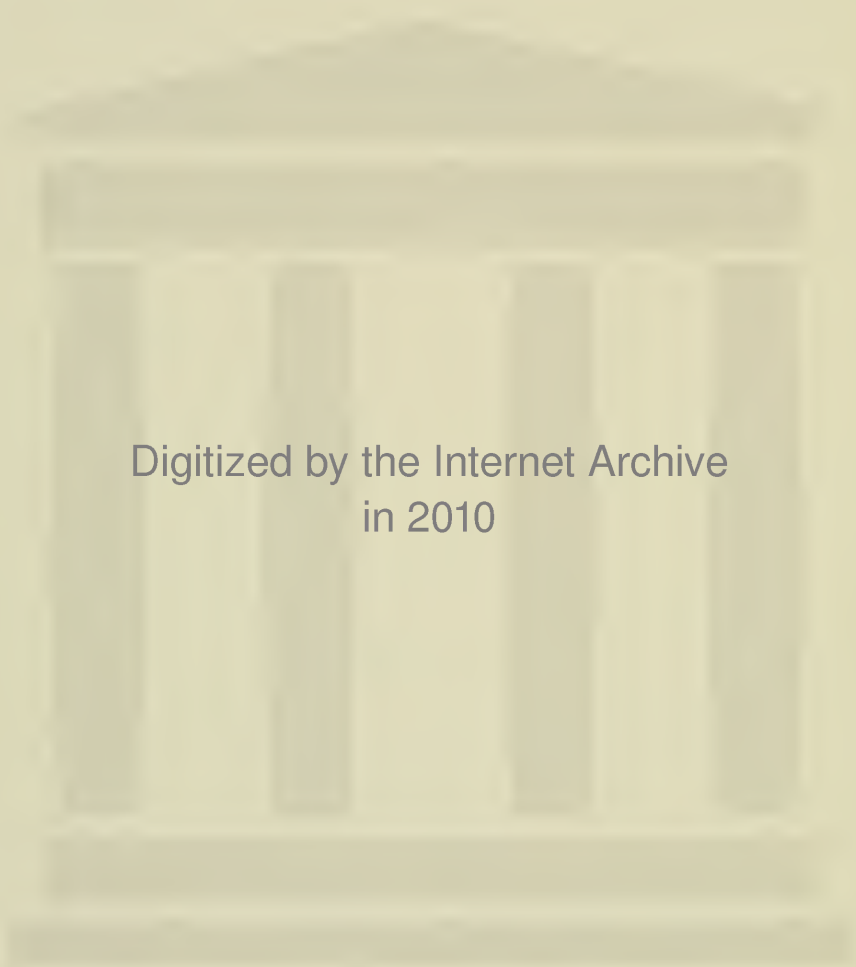




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THE MASTER LIBRARY

USING AND
TEACHING THE BIBLE



VOLUME NINE

THE FOUNDATION PRESS, INC.

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TO
THE ONCOMING GENERATION
AND TO ALL WHO WOULD HAVE A NEW
VISION OF THE BEAUTY AND
THE POWER OF THE
MESSAGE OF
LIFE

PREFACE

THIS volume is a working handbook to THE MASTER LIBRARY for parents, students, and teachers. It covers two general fields: the Bible for the child and the Bible for the adult.

THE BIBLE FOR THE CHILD. In bringing the Bible to the knowledge of our children, our chief difficulty has been that we did not have at hand some simple manual that would explain to us what portions of the Book are suitable to children of different ages and what varied methods may be used to attract and hold their interest.

In this volume experienced teachers and recognized experts in the religious education of children show us how to prepare and employ pictures, stories, handwork, dramatics, and other methods which have proved to be most effective with children.

A practical and comprehensive program is given for the religious nurture of the child, both in the home and in the school. This is calculated to familiarize the child with such portions of the Bible as he can comprehend and to build into his character the great and spiritual teachings of the Word of God.

THE BIBLE FOR THE ADULT. The Editors' purpose has been to compile a book for the constant and rewarding use of the average person and to furnish all of the most fruitful methods for the reading and study of the Bible. A glance through the Table of Contents will show how rich and varied is the material.

"The Story of Our Bible" helps us to realize how many saints and martyrs have given their lives that this most precious book in our libraries might come into our hands; "A Travelogue," a delightful reading journey through Bible lands, shows us these countries as they are today; "The Place of Israel in the Ancient World" helps us to understand the influence of foreign nations on the development of the Hebrew commonwealth; "How to Look at a Picture" gives us an appreciation of what the masters of religious art through the centuries have done for us, and lends a new meaning to the hundreds of illustrations found in these volumes.

Many other helps have been provided, which will be welcomed by teachers and Bible readers who are anxious to study and enjoy the beauty and power of the world's greatest religious literature.

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CONTENTS

THE BIBLE AND THE CHILD

	PAGE
RELIGIOUS TRAINING FOR THE CHILD	3
METHODS OF TEACHING	7
Story-telling	7
Memorization	11
Dramatic Activities	14
Prayer	16
Asking Questions	20
Things to Make	21
Children and Pictures	24
STORY HOURS WITH THE BIBLE	31
Good-night Stories	31
Children of the Bible	31
A Reading Course of Bible Stories for Children	32
FOUNDATION STONES OF CHARACTER	35
INSTRUCTIVE BIBLE GAMES	43
SEEK-FURTHER QUESTIONS ABOUT THE BIBLE	49
DRAMATIZATION AND PAGEANTRY	55
What to Do and how to Do It	55
Dramatization Without Equipment	56
A Generous Offer	58
Dramatization with Simple Equipment	60
The Baby Moses Hidden and Found	63
Dramatizations Involving Extensive Equipment	66
On Bethlehem's Plains	67
The Church Pageant	79
A Miracle Play	82
Art Masterpieces in Living Pictures	85
A Program for Passion Week	86

GATEWAYS TO THE BIBLE

THE MASTER BOOK OF THE AGES	95
THE STORY OF OUR BIBLE	99
A TRAVELOGUE	111
OUTLINE HISTORY OF THE WORLD IN BIBLE TIMES	146
THE PLACE OF ISRAEL IN THE ANCIENT WORLD	173
HOW TO LOOK AT A PICTURE	195

USING THE BIBLE

THE BIBLE AS LITERATURE	211
-----------------------------------	-----

	PAGE
A READING COURSE IN THE LITERATURE OF THE BIBLE	217
THE BIBLE IN EVERYDAY SPEECH	221
A SHORT COURSE OF BIBLE STUDY	229
GREAT MESSAGES OF THE BIBLE ON MISSIONS	233
THE BIBLE FOR EVERY DAY	235
PICTURE HELPS FOR BIBLE STUDY	237
TEACHING AN ADULT CLASS IN SUNDAY SCHOOL	244
WHAT EVERY ONE SHOULD KNOW ABOUT THE BIBLE	249
TABLES OF TIME, WEIGHT, MONEY, AND MEASURE	276
Measures of Length	276
Tables of Weights	276
Measures of Capacity	277
The Money of the Bible	277
Jewish Calendar and Festivals.	278
A Table of Time	278
 DICTIONARIES AND INDEXES	
BIOGRAPHICAL DICTIONARY OF ARTISTS	283
POETRY	319
ILLUSTRATIONS	325
INDEX TO BIBLE TEXT	354
DICTIONARY AND GENERAL INDEX	373

THE BIBLE AND THE CHILD

RELIGIOUS TRAINING FOR THE CHILD

IN THE HOME

EARLY IMPRESSIONS

EARLY impressions are deep impressions because the child's mind is so plastic. Statistics show that the large majority of church members professed their faith in their youth, and came from homes pervaded by a religious atmosphere. Of those who joined in years of maturity, almost all built their later spiritual development upon foundations laid in early childhood in the home. The family altar, the literature read and discussed, the stories told, the pictures loved, the table conversation, the ethical standards of father and mother as evidenced in their business dealings—all the “manifold and intangible somethings which make up a child's encircling world” influence him so much because they influence him so early. All these, because they are linked up with the home environment, make the parents the most effective teachers of religion.

THE OPPORTUNITIES OF THE HOME

A teacher can deal with a child only in schoolroom situations and usually only at school hours. The home has jurisdiction over the child about three times as many hours in the week as have day school and Sunday school combined. So much more time means so many more opportunities for influence. The variety of activities involves a variety of situations which give clue to many influences for direct as well as indirect teaching. There are bedtime, rising time, and mealtime; there are errand times and playtimes, story times and prayer times, all of which give the mother opportunity for teaching, for inculcating right attitudes toward others, and for establishing the child in God-consciousness.

The occurrences and situations which give the best opportunity for the teaching of religion are likely to take place in the home. Who made the stars, Mother? Is God everywhere? Is he in the attic and in the garage and in the garden, all at once? This is the type of question to which the unfolding mind seeks answer, and which makes the mother the child's first teacher of theology.

THE MOTHER'S RESPONSIBILITY

In any teaching, and surely in the teaching of something so spiritual as religion, it makes a great difference who the teacher is. A child's love for his mother casts a halo about all that concerns her; the sentiment connected with everything related to the home causes the teachings for which the home stands to have added weight. That father and mother pray is

in itself sufficient reason for the child to take part in the family devotions; that mother told certain Bible stories is sufficient reason to hold them in reverence. The task of the mother in teaching religion is, therefore, unique, and a responsibility that cannot be shifted.

If this responsibility for the teaching of religion is to be met at all adequately, the mother must have some understanding of the when and why and how of story-telling, of dramatics in the home, of memorization, and of the use of pictures. Given the understanding, for instance, that the Sunday afternoon in the home may be made valuable to the ends of religious education, she will need to know how that may be done—what stories may be told, what pictures may be studied, and what the children may do to help make the truth of story and picture more real.

IN THE SCHOOL

THE TEACHER'S OPPORTUNITY

The one hour on Sunday morning when children are under the supervision of their church-school teachers is the only time in all the week when very many of them receive any definite religious instruction. The church-school teacher cannot do what home and Sunday school ought to do together. Some mothers would like to fulfil the duty they realize, but they do not know how. In many cases the stress of daily life is permitted to crowd out prayer times, story times and all times of conscious teaching. If, under such circumstances, children are to grow up "in the fear and admonition of the Lord," with an attitude toward God of childlike trust and devotion, if they are to be able to make the kind of adjustments in their associations which make for successful Christian living, if they are to develop Christlike characters, they need all the guidance the best church-school teachers can give them.

SYSTEMATIC TEACHING

The teacher's task is not merely that of supplementing inadequate home teaching; even though home teaching is the best it may be, there is need of systematic teaching of religious truths, which only a school with a definite course of study can give. Because the task is so important, and the time in which to accomplish it so short, it is imperative that the teacher give her very best effort to the fulfilment of her duties.

Her task includes the consistent study of children and of child nature. From her dealings with children in everyday life and from study in books on child psychology, the teacher must learn what are a child's needs and capacities and interests at any given age. We cannot teach children properly unless we understand them, and we do not understand them adequately unless we apply ourselves to the task of understanding them as children and as individuals.

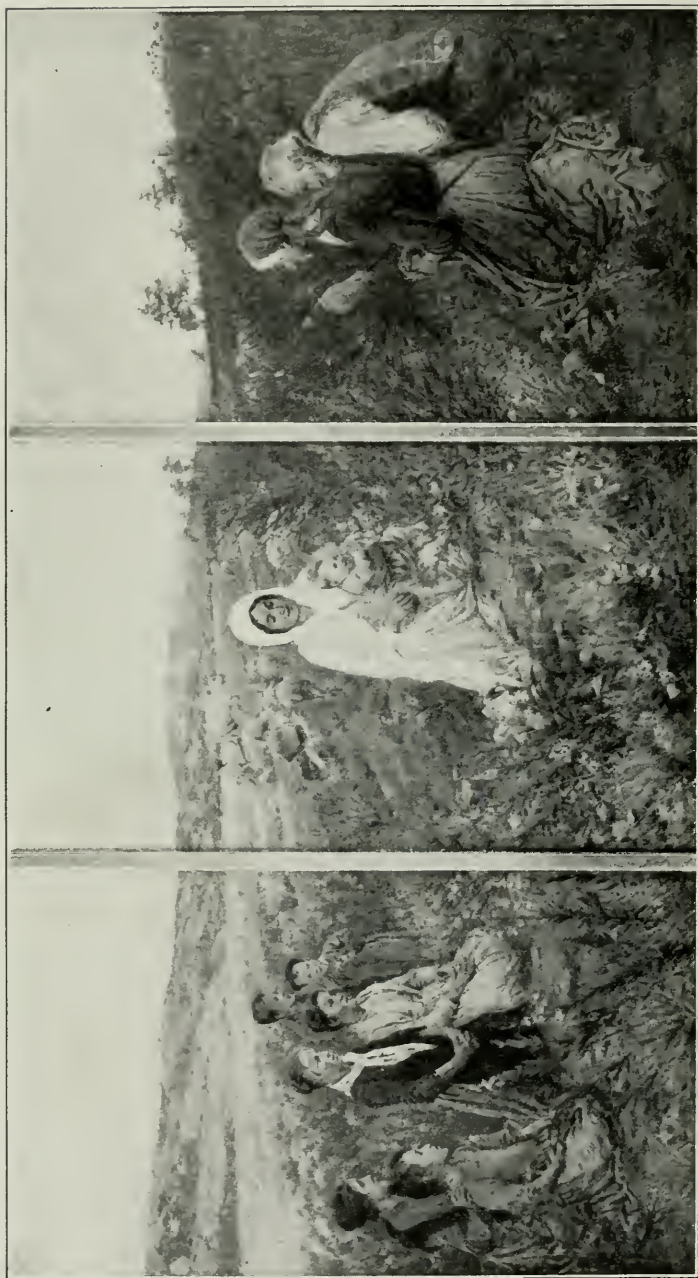
The teacher must have the teaching material well in hand. The Bible is the greatest source book for this material. It is the textbook of the Christian religion, and the teacher must know it well. She needs to know other materials which help to make the Bible truths comprehensible to the child's understanding, such as stories from history, nature, literature, art, and science. She should know how great artists have put into pictorial form the great stories and truths which she would bring to the children. There is a great field of song and of other religious poetry, including prayers, with which the teacher should be conversant.

HOW TO TEACH

Given the understanding of the child and the knowledge of teaching material, the teacher must know just how this material may be used in her guidance of the child's development. The story is one of the chief means of teaching religious truths. The teacher should not be satisfied until she has mastered the technique of story-telling to an artistic nicety.

It is often necessary that a child be prepared for the thought, content, and theme of a story by a short period of conversation, by discussion of pictures related to the lesson, by question and answer to clear up possible difficulties. This period of preparation involves some knowledge of the art of questioning, of picture interpretation, and of arousing thought and self-activity in general on the part of the child.

A child likes to make-believe; he also likes to make things with his hands. His great desire to dramatize and to construct can be utilized by the teacher to make a deeper impression of the truths she has taught him. The teacher must know how to use all these activities to accomplish the purpose which she has set for herself in the teaching of the child—the development of Christlike personality.



MATERNITY

From a painting by Niccolò Caninici

In the fields in the presence of the beautiful mother and her child, all, old and young, unconsciously assume the attitude of devotion.

METHODS OF TEACHING

STORY-TELLING

MAKING RELIGIOUS TRUTHS VITAL

STORY-telling is necessary in the religious education of the child, chiefly because of the unmatched opportunity it gives for making religious truths vital. Many ideas which, in the abstract, would make no appeal to the child become warm and living when clothed in the garb of a beautiful story.

Through the story, by means of which the child is helped in imagination to live the lives of the people portrayed, he is given patterns of conduct. Do we want him to reverence age; to be loyal? Let us tell of Ruth, who was willing to leave her native land and to work in the fields day by day in order that Naomi might suffer no hardship. Do we want the child to understand what helpfulness may mean? Tell him stories, such as "A Little Hebrew Maid" (MBB:379), "The Little Boy Who Helped" (MBB:243), "Where Love Is, There God Is Also" (MBB:467), and "The Kind Neighbor" (MBB:397).

The story not only gives the child a pattern for conduct, but, through its strong appeal to the emotions, makes him want to be like the hero or heroine of his story—to be loyal like Ruth, helpful like the Good Samaritan, courageous like Daniel, trustworthy like the faithful servants in the parable Jesus told, like "The Shepherd Who Didn't Go" (MBB:459), and like "The Shepherd Boy Who Became a King" (MBB:369). Through the story we help the child share the attitudes of trust, love, and devotion of God-conscious people of Bible times and of all times, and so cause such attitudes to become established and to grow stronger in his own life. That is why we tell stories, such as "A Hero Who Feared Neither Man nor Beast" (MBB:385), and "When the Children Sang" (MBB:257).

CHOOSING THE STORY

Any good story is not the best story to tell to any child at any time. The story must be chosen with the capacities, the interests, and the needs of the child in mind. Little children need stories of simple construction, centering in their world of interests—in the home, in nature about them, in the lives of other children (9:31-32), and in people found in situations which children can understand. We tell the story of the Creation as the "Story of God's Garden" (MBB:285), for little children love flowers and all growing things. We tell stories of home life, like that one of Hannah who made her little son a coat every year (1:329), and of the mother who made a cradle for her baby to keep him comfortable and safe (1:142).

Among Bible incidents which contain story material for the younger children are the following:

The Uncle Who Would not Quarrel	1:6-7	A Little Maid Helping Her Master	3:111
Abraham's Kindness to Strangers	1:18	Safe in a Lions' Den	3:151-152
God's Care of a Boy away from Home	1:65-67	The Baby Jesus	7:7-13
Joseph Obeys His Father	1:90-91	The Wise Men Worshipping the Baby Jesus	7:14
A Baby in a Basket Boat	1:142	Four Men Who Brought Their Friend to Jesus	7:46-47
How God Showed the Way to Go	1:176-177	How a Little Boy Shared His Lunch	7:90
How a Little Boy Talked to God	1:329-331	Jesus Loving Little Children	7:105-107
A King's Kindness to a Lame Boy	2:108-109	Jesus Helping a Blind Man	7:113
A Beautiful Garden	3:5	Jesus Making a Sick Boy Well	7:188-190
A Woman Shares Her Last Loaf of Bread	3:76-77	A Kind Stranger	7:356-358
A Room for a Stranger	3:105-106	A Worship Service by the Riverside	8:89

For children between nine and twelve, stories of action, adventure, and heroism have the strongest appeal. The following are examples:

Abraham, a Brave Pioneer	1:5	The First Journey of the Boy Jesus	7:22-23
Eliezer, a Faithful Servant	1:43-51	Jesus Calling Fishermen to Follow Him	7:47-49
A Boy Who Was Sold into Slavery	1:89-95	How a Tax Collector Became a Disciple	7:53
Joseph, a Man Who Was not Spoiled by Power	1:106-125	Healing Ten Lepers	7:105
A Great Captain Obeys God's Messenger	1:111-113	Jesus Cleansing the Temple	7:120-123
A Slave Boy in a King's Palace	1:143	Peter, a Man Who Wanted to Do Right but Sometimes Failed	7:144-145
Moses Commissioned for Service	1:146	Jesus and Barabbas	7:147-151
Moses the General of a Great Army	1:176-182	The Crucifixion	7:151-155
How Gideon Trusted God	1:302-303	John the Baptist Preaching in the Desert	7:174-176
A King Who Made Friends of His Enemies	2:11-13	Jesus Showing a New Kind of Greatness	7:228-229
David Defies a Giant	2:34-36	Peter and John at the Tomb	7:250-252
The Friendship of David and Jonathan	2:41-47, 59	The Prodigal Son	7:305-308
David, Generous to an Enemy in His Power	2:61-63	The Ten Talents	7:328-330
A Prophet Who Did not Fear	3:81-84	The Good Samaritan	7:356-358
Daniel, a Man Who Trusted God	3:150-152	Peter and John Unafraid	8:15-16
Ruth, a Stranger Who Became a Blessing to Her New Country	3:155-166	Ready to Die for the Right	8:20-24
A Girl Who Saved Her People	3:175-187	Philip and a Queen's Official	8:27-29
Leaving a King's Palace to Help His People	3:263-266	Paul in Prison	8:89-92
		Undaunted by Storm and Ship- wreck	8:145-148

HOW TO USE STORY MATERIAL

The choice of story material is important to insure interest and worthwhile results, but the right choice does not solve all problems. The structure of a story has a very important bearing upon its success.

If we tell children the story of the friendship of David and Jonathan, for instance, using all the mass of detail which the Bible text affords, they will be bewildered. Therefore we choose only certain specific incidents which reveal friendship as, Jonathan's bestowal of his bow, spear, and shield upon David (2:41-42); his defense of his friend before the angry king (2:46-47); the pledge of everlasting friendship (2:47); these incidents we weave into a story. The author of "A Hero Who Feared Neither Man nor Beast" (MBB:385) did not use all the material which the Bible story of Daniel affords; he thereby avoided the risk of telling a story which would leave very hazy memories because of a great mass of detail.

In some cases the Bible text does not give sufficient detail to make it possible for a child to get his bearings; then the story-teller must furnish, from his knowledge of Bible manners, customs, and habits of life, whatever may be necessary to make the action of the story real to the child. Of the home life of the Boy Jesus, for instance, the Bible tells us only that "he was subject unto them." The author of "A Happy Home" (MBB:231) has gathered material from Biblical and historical sources which would be needed to make a story of the Boy Jesus vivid to a child. Volume Six, *EVERYDAY LIFE IN OLD JUDEA*, is rich in supplementary material which might be used to amplify the Bible text for children's understanding. The explanation accompanying the picture of the village school (6:28) and the one about the wearing of phylacteries (6:16) would be helpful in developing a story of the Boy Jesus for older children.

The following stories are examples of necessary elaboration of the Bible text for the purpose of insuring a child's understanding and interest: "What the Stars Saw" (MBB:215), "The Little Boy Who Helped" (MBB:243), and "When the Children Sang" (MBB:257). Other Bible selections (9:32-33) represent material the parent or teacher might use to develop similar stories.

HOW TO CONSTRUCT A STORY

If a story is to engage a child's interest immediately, action should begin almost at once. The following are examples of good introductions: "Once a good man had a dream" (MBB:453); "There was once a man who set out on a journey all by himself" (MBB:397). The introduction must be short, only sufficient to establish the setting.

The incidents which are used in the course of the story should be chosen with the climax of the action in mind. There must be a high point of interest toward which the action moves, directly and definitely, involving the element of suspense until that high point is reached. Incident must follow incident without sections of description or explanation, which would retard the progress of the action. In the story of Ruth it would not be well to stop for the explanation that harvesting was done by hand

with sickles in those days. A sentence like the following gives the necessary description without a halt in the action: "The bright sickles of the reapers were flashing in the sunlight, as the men were cutting the golden grain, armful after armful." In this way, vivid adjectives and colorful phrases supply the necessary picture-making backgrounds.

The conclusion must be brief, merely a sentence or two, or a short paragraph which will set the mind at rest. The following are examples of good conclusions: "From that day forward David was the hero of all the young men of the army of Saul" (MBB:377); "'For this is the son I had lost,' he said, 'but now I have found him again'" (MBB:396). To moralize at the end, to say in effect, "Now, children, I hope you will learn from this story to be obedient like Joseph," would just as surely destroy the effect of the story as explaining a joke would mar its humor. A story rightly chosen, rightly developed, and properly told may be depended upon to carry its message. If it is not a good story, a moral tacked on the end cannot retrieve its faults.

The following, therefore, is the form which ought to be observed in the structure of the story: (1) the introduction, which presents the characters and gives the setting of time and place; (2) the succession of incidents, portraying the acts of the characters and leading directly to the happening of greatest importance known as (3) the climax; and (4) the conclusion, designed to put the mind at rest and give freedom to ponder on the import of the story.

DIRECT DISCOURSE

Direct discourse always adds greatly to the interest of any story. Rather than report in the third person what the characters said, we should let them speak to each other directly, and thus add life and reality to the telling. In adapting the material, for instance, in the incident of Abraham and Lot (1:6-7) a good story-teller would not say, "Abraham told Lot that he was sorry the shepherds quarreled so much," but instead, "Abraham said to Lot, 'I am very sorry your shepherds and mine quarreled again.'"

REPETITION

Repetition adds much charm to stories for little ones. It would be a pity to say, in any adaptation for small children of the story of Samuel (1:329), "The voice called Samuel three times, and each time Samuel answered, 'Here am I.'" A much more effective interpretation would be: "The voice said, 'Samuel, Samuel,' and Samuel went to Eli and said, 'Here am I, for thou didst call me.' Eli said, 'I did not call thee; go back to bed!' The voice called again, 'Samuel, Samuel,' and Samuel said again, 'Here am I, for thou didst call me.' Again Eli said, 'I did not call thee, go back to bed.'" Each time the familiar words and phrases recur, the children greet them with shining eyes and with eager joy, as in meeting old friends.

TELLING THE STORY

A story may be chosen with discretion, the structure may be sound, the composition flawless, and it will still be a failure, so far as the response of the group is concerned, if the teller has not made the story thoroughly a part of himself.

A story told is, of course, preferable to a story read. A book often acts as a barrier between teller and listener. The story-teller must see and feel and know the story if the interest of the listeners is to be assured. Any picture which is not clear, any action which is hazy in the teller's mind, will not be vivid and distinct in the listener's imagination.

Practice will make perfect in story-telling as well as in other endeavors. It is an art which is not achieved by any sleight-of-hand performance. It takes thought, perseverance, and patience to develop into a proficient story-teller, but the results are so gratifying and far-reaching that they justify every effort.

WHEN TO TELL STORIES

Bedtime, rainy days, quiet afternoons while mother is mending or darning, Sunday afternoons, holidays—all these times offer opportunities for story-telling by father or mother. In the Sunday school the story has a very distinctive mission, as the most effective method of instruction for little children. It is the chief element of the lesson hour. Very often it is the center of the children's worship program in the primary or the junior departments. The story is the children's sermon. Ministers who make a practice of giving a special message to the children in their congregations on Sunday morning know that the story form is the most effective. At children's parties the story is one of the chief methods of entertainment. Sometimes the entertainment may consist of a story hour, when a group of stories of different types, all bearing on some particular theme, constitutes the entire program.

MEMORIZATION

THE CHILD'S MEMORY

Childhood is the time for storing up a treasure of memory gems, a hoard of selections from the religious literature of mankind that may strengthen and bring joy, as it has done through the generations.

Too much must not be expected of little children. A number of prayer verses (MBB:149-186), short Bible verses which children can understand and which are definitely related to their experiences (MBB:56-143) or to the theme of their Sunday lessons, a few short songs bearing upon matters in their thought world—that is about all we may ask of the child of kindergarten age. Older children, especially children beyond the age of eight or nine, have usually a very remarkable capacity for memorization, and a great interest in such activity, if it is properly guided and motivated.

INTERESTING THE CHILD

The child's interest in the work to be done will be increased if the learning can be motivated through a prospect of immediate use. For instance, a class in Sunday school has been assigned the memorization of "Ho! Every One That Thirsteth," (4:225). The pupils will attack their task with an increased interest if they know that on a given Sunday, when the worship program is to be built about a missionary theme, they will be asked to serve the whole department in their school by reciting this selection in unison, as the morning's Scripture lesson. While such use of the pupils' efforts adds decidedly to their interest in the task, it helps at the same time to establish in them the habit of service to others.

So, in the family circle, many occasions may be found which give definite purpose to the memorization of prayers, songs, and Bible selections. Suppose mother would like to have Bobby and Helen learn a new song while she is doing the darning and mending this week. They decide upon "O what can little hands do to please the King of Heaven?" (MBB:209). Their work of memorization becomes play if it is done as a happy surprise for father when he comes home from work some evening.

WHAT TO MEMORIZE

Successful and worth-while memorization depends largely upon the selection of material. It must be of such type and content that it may have meaning to a child. We should not expect the learning of any passage which is merely a succession of words, so far as the child is concerned. If we would teach the little child about peaceableness, we should choose, "Be ye kind one to another" and "Blessed are the peacemakers," not a verse in grown-ups' terminology like "Seek peace, and pursue it."

If we would teach the little child a song about God's care, we should not choose, "A mighty fortress is our God, a bulwark never failing." To a little child, "fortress" and "bulwark" are mere words. The poem beginning, "I asked the little twinkling star" (MBB:210) would be a better selection. Older boys and girls, children of ten, eleven, and twelve, would be interested in the first song mentioned. They would like, in the idea of a "mighty fortress," the challenge and mystery, the suggestion of dangers to overcome, of victory foreseen. A passage from Isaiah (4:21) which would be a mere succession of words to younger children, can be quite well understood by the older ones, who enjoy in it the suggestion of words beyond their present ability to understand.

"First Poems and Bible Verses" (MBB:191-209) and "Prayers for Little Children" (MBB:149-178) present selected materials rich in suggestion for memorization by younger children. The short Scripture passages found at the end of each lesson in "The Primer" (MBB:56-143) are also very valuable in this connection.

The following Scripture passages may serve as suggestions for the memory work of older children:

The Ten Commandments	1:193-195	Go Ye Therefore	7:167
Unto Us a Child Is Born	4:24	Let not Your Heart Be Troubled	7:230
Ho! Every One That Thirsteth	4:225	The Beatitudes	7:287
I Will Lift up Mine Eyes	5:117	The Lord's Prayer	7:294
The Heavens Declare	5:150	Not Every One That Saith	7:300
God Is Our Refuge	5:203	God so Loved the World	7:309
He That Dwelleth in the Secret Place	5:213	The Good Samaritan	7:356-358
The Lord Is My Shepherd	5:221	Paul's Speech at Athens	8:97-99
Lord, Thou Hast Been Our Dwell- ing Place.	5:223	Behold, I Stand at the Door	8:184
Bless the Lord, O My Soul	5:287	Have This Mind in You	8:208
Blessed Is the Man	5:386	The Psalm of Love	8:236-238
The Earth Is the Lord's	5:395	Abide Thou in the Things Which Thou Hast Learned	8:342
Come unto Me All Ye That Labor	7:85	The New Jerusalem	8:405-409

The following sections in THE MASTER LIBRARY are particularly rich in material suitable for memorization: "Nature's Beauty and Wonder" (5:21-72), "Psalms and Prayers of Israel" (5:115-400), "Admirable Types of Character" (6:100-107), "The Everyday Virtues" (6:280-284).

WHAT DOES IT MEAN?

The task of the teacher is not finished when selection has been made. Proper interpretation of memory material is just as important as proper choice. A child should not be asked to memorize any Scripture passage, song, or poem with which he has not been made acquainted previously through conversation, picture, or story. Suppose the Psalm, "I Will Lift up Mine Eyes unto the Hills" (5:117), is to be learned. The children should know that the city of Jerusalem meant to the Jewish pilgrim the city where God's sanctuary was and where God was believed to be especially near to his own. They need to know about the annual pilgrimage to that city, about its location in the mountains, and about the methods of travel. Then when they learn, "I will lift up mine eyes unto the hills, from whence cometh my help," they will be able to share the mood of aspiration, the feeling of longing about to be fulfilled, which impelled the writing and singing of the Psalm in those long-ago days.

In the interpretation of memory passages, pictures should be used freely. The passage just mentioned can be made meaningful through the interpretation of its accompanying picture (MBB:431; 5:116). The section on "Children and Pictures" (9:24) will afford more specific guidance in the use of pictures.

The story method or the story in connection with pictures may be used in the interpretation of memory passages. The Beatitudes, for instance, can be of real meaning to children. We must not permit them to be learned mechanically. "Blessed are the merciful." What does "merciful"

mean? The concept of mercy may be made rich and meaningful if we recall to the minds of the children, through story and picture, the parable of the Good Samaritan (MBB:397; 7:356). "Blessed are the peacemakers" recalls the story of Abraham (MBB:298; 1:6-7), who gave up the best land in the region rather than permit any quarreling among the shepherds. This will help to make clear what a peacemaker is.

THE PROCESS OF DRILL

When children understand a passage and appreciate its beauty, the work of memorization is more than half accomplished, but an important part of the task is still left to be done. The passage must be fixed in memory by careful and concentrated repetition. It is well to vary the method of repetition in order that monotony may be avoided. (1) The teacher may appeal to the ear by reading the words of the text, and then ask the children to repeat the words in concert. (2) After a few repetitions each pupil might be asked to write the same words on paper. This appeal to the eye will be more helpful to some children than the repetition of the words. (3) To stimulate interest and as an inducement to get the work done quickly, the first one to get the work finished correctly may be given some sort of recognition, as writing the selection on the blackboard, leading the class in repeating the selection in concert, or being the teacher's chief assistant for that hour. (4) After the material has been learned, it should be used at frequent intervals, so that it may remain a permanent possession.

DRAMATIC ACTIVITIES

LEARNING THROUGH MAKE-BELIEVE

Dramatization is a natural form of expression for children, for most of their play consists in imitating. Watch children in their play and you will see them playing store, house, fireman, soldier, or policeman. Any normal child's interest in dramatics is so obvious that no parent or teacher can doubt it.

Many parents and teachers, however, have not realized how effectively that interest may serve them in the religious nurture of children. All that is true of stories, in this regard, is true in accentuated measure of dramatics. If listening to good stories develops the imagination, increases the vocabulary, gives patterns for conduct, establishes and strengthens right attitudes, and helps to develop skill in Christian living, then the playing of the stories by the children themselves must necessarily do all these things in still greater measure.

The child who plays the part of Joseph not only gains an appreciation of Joseph's character, but temporarily he really is Joseph. To all intents and purposes, he is the brother who thoroughly forgave those who had wronged him, the son who did his best to make his father happy. The

child who plays the Good Samaritan is, for the time being, the kind traveler who forgot all his own affairs and dangers for the sake of a stranger in need. Through this practice in the feeling of disinterested helpfulness, he has come that much nearer to establishing the attitude of helpfulness and of unselfishness and the skill of living in Christian neighborliness. Dramatization transmutes into life and action teaching which might otherwise be merely words.

THE CHILDREN FIRST

It should be remembered always that artistic finish is not the teacher's aim, except in a secondary way, in connection with any dramatic production. The development of the children's personalities is the goal of all teaching. To that end enough guidance should be given so that the activity does not become aimless, but never so much that the children's own expression is limited by the adult leader's directions. As many children should be permitted to take part as possible. All should be kept thinking all the time. They can feel they have a share in the play by helping in an advisory capacity, while waiting their turn to play an active part. The timid child can be guided to take a minor part, such as the member of an army, one of the sheep in a flock, or one of a number of worshipers in the temple. While such a part does not force him into a prominence obnoxious to him, it will help him to overcome his timidity with an experience of joy in doing something with and before other children. For his own sake and for the sake of the other children in the group, the brightest child should not always play the part of the chief character. Capacities for leadership should be challenged and developed, but that can be done better if it is not always done conspicuously. The unpopular child should not be asked to take an unpopular part. The part of a bad character should not be played over and over by the same child.

WHAT TO DRAMATIZE

Not all stories that are good to tell can be dramatized effectively. The story of Jacob's Dream, for instance, lacks the dramatic element necessary for this sort of interpretation. There are stories the beauty of which would be marred by dramatic treatment, such as those stories which center about the person of Jesus. The Bible contains so many stories of strong dramatic interest that a list which included all of them would be too long to be of practical use. Several suggestive lists may be found in the section on "Dramatization and Pageantry" (9:57, 62-63).

WHAT MAY BE EXPECTED

Little children cannot be expected to play a whole story, simple though it may be. Children of kindergarten age are usually capable of playing merely the separate incidents in the story. The incidents chosen should be such as exemplify traits of character which are worthy of emulation. So

it is not the robber incident which is featured in the story of the Good Samaritan, but the incident that exemplifies the goodness of the kind neighbor. Indeed, dramatizations of greater pretensions must never feature incidents which would obscure the lesson truth.

Some incidents from Bible stories which the little ones in the family, the neighborhood, or the Sunday-school circle might play with enjoyment and profit are:

Hannah Bringing Her Son Samuel to Help in the Temple	1:326	Four Friends Taking the Sick Man to Jesus	7:46-47
The Widow of Zarephath Picking up Sticks to Make a Fire.	3:76-77	A Shepherd Taking His Sheep to Pasture	7:212
Laying Bricks for the Wall Around Jerusalem	3:271	A Shepherd Going to Find the Lost Lamb	7:305

Little children are not capable of working out any project which demands much coöperation or group spirit, but their working together in small groups at short sections of a story helps to develop capacity and skill in coöperation. Children of five, six, and seven are able to dramatize stories more completely, so that action and conversation approximate more nearly the story as it is told by parent or teacher. Children of nine, ten, eleven, and twelve are able to work out dramatizations of some degree of complexity and to follow the Bible text wherever that includes conversation.

Because the dramatization of Bible stories is so very important an activity in the religious development of children and young people, a special section of this volume, "Dramatization and Pageantry" (9:55-92), has been devoted to this subject.

Picture posing, as an informal dramatic activity for children, is discussed in the section, "Children and Pictures" (9:28-29).

PRAYER

CAN A LITTLE CHILD PRAY?

No one who has been the companion of little children can deny that one of the greatest charms of early childhood is the sense of awe, reverence, and wonder with which children gradually discover what a "great, wide, beautiful, wonderful world" it is in which they are living. The bright moon in the sky, the flowers in the garden, the birds singing in the tree, and the golden sun which makes your eyes blink if you try to look into it and warms your hands as you hold them out to it—what beautiful mysteries they all are! The questions, *Why?* and *Wherefore?* and *Who made it?* follow as a matter of course, and the little questioner is easily led to the thought of a Heavenly Father who is responsible for all these wonders. The childlike trust is there, that attitude to which Jesus referred when he said, "Whosoever shall not receive the kingdom of God as a little child, he shall in no wise enter in."

The little child has a sense of reverence, an innate trustfulness, a desire to know what power is beyond the world that is immediately present to the senses. Unquestionably he has the capacity to worship, and through that capacity he says to his mother and to his teacher, "Teach me to pray."

WHY TEACH PRAYER?

We must teach the child to pray, so that he may have an avenue of expression for the impressions which impel to worship. If the avenues of expression are blocked, development may become dwarfed. If a child is not helped to express the feelings of wonder and trust, of reverence and love which he has for the Heavenly Father, he will disregard those feelings and gradually lose them.

We must teach a child prayers, in order to give him a language in which he may have communion with the Heavenly Father. There are many adults who desire to pray and wish they knew how to have communion with God, but they do not know because no one ever taught them. They do not know about what they may speak to Him or how they should say it. They do not know that they may "speak right out" about whatever is in their hearts, because they have never been helped to do that.

Another reason for the development of the prayer life in childhood is in the compelling power of habit. The habit of prayer, formed in the early years when habits are most easily acquired, is an avenue to the greatest source of spiritual strength for daily needs, and will lead to a time of prayerful communion even in the tension and hurly-burly of days of "racing with the clock."

SPONTANEOUS PRAYERS

If the reading of the Bible selection is followed by prayers by father and mother, the children of the group will follow their example as a matter of course. A certain little girl, overjoyed by the gift of some paper dolls, stopped suddenly in the admiration of them, danced into the dining room, bowed her head upon the table, and said, "Oh thank you, Heavenly Father, for giving Ruth Porter such a happy thought!" She had been seeing and hearing her parents share their joys and sorrows with the Heavenly Father, and she naturally followed their example.

If, after the teaching of the lesson in Sunday school, a prayer by the teacher seems a natural expression of the feeling of the group, the example which the teacher thus gives will serve as a means of teaching the children to do likewise.

DEFINITE GUIDANCE

The example needs to be followed by definite guidance, in the case of both spontaneous and formal prayers. Suggestions for formulation for thought should be made. After a lesson, for instance, about thanks for God's gifts, the teacher might suggest, even to very little folk, "Now we

will bow our heads to say, 'Thank you' to the Heavenly Father together, and then perhaps some one or two of you will say, 'Thank you' alone for any one of the things we have been talking about." If the lesson has been rightly taught and the spirit of the group is as it should be, little sentence prayers will follow, such as "Thank you, Heavenly Father, for my baby sister," or, probably, "Thank you, Heavenly Father, for my mother." The child's training in intercession may begin through guidance in adding to the formal bedtime prayer a "God bless father and mother," with the names of any others, relatives, friends, or playmates, who may be added by his own thought.

FORMAL PRAYER

Children should be taught to voice their own thoughts in their own words in prayer, but the place and the importance of spontaneous prayer are matters for careful consideration. Care must be taken that the expression does not become forced. At mother's knee or in the small circle of the Sunday-school class or the family, little sentence prayers at first, then prayers of more complete form, can be spoken spontaneously and very naturally under the thoughtful guidance of parent or teacher.

The formal, memorized prayer has a valuable place in the worship service of the department in Sunday school, where children's spontaneous prayers would be very likely to be self-conscious. This is a necessary form of prayer for children, because it gives them language and form for the expression of their prayer thoughts. The devotional literature of the Bible includes much that may be used in this way by older children.

The following selections are typical:

The Lord's Prayer	MBB:178	The Twenty-seventh Psalm (last	
The Shepherd Psalm	5:221	verse)	5:331
The Twenty-seventh Psalm (first		The Old Testament Lord's Prayer. .	5:354
verse)	5:329	The Old Hundredth	5:252-253

"Prayers for Little Children" (MBB:149-186) consists of selections carefully chosen from the world's prayer literature for younger children.

Of course, the formal prayers taught must relate to objects and situations which lie within the child's experience; they must be expressions of his own thought and feeling. It is because of this necessity that in the beloved old bedtime prayer (MBB:158) the words:

"If I should die before I wake,
I pray thee, Lord, my soul to take,"

which are quite foreign to a child's feeling and thinking, have been replaced by the much more childlike phrasing:

"Thy love be with me through the night,
And keep me safe till morning light."

Formal prayers for bedtime, mealtime, etc., should not be permitted to become a mere mechanical saying of words. They should be interpreted carefully and discussed with the child in such fashion that they may be really his very own expression when he memorizes them. Pictures, stories, even handwork, or all these together may be used to make the words meaningful.

TIMES FOR PRAYERS

"For everything there is a season," and for prayer, also, need and usage have established special seasons of the day and of the week. Among those special times for which we would teach the children the use of prayer are bedtime and rising time, mealtime, family devotions, the worship service in Sunday school, and the period after the class lesson.

Often the learning of a prayer will be the natural outgrowth of the Sunday-school lesson story, which would serve as an interpretation of the words of the prayer. After a story told to help appreciate God's house or God's day, the learning of the prayer, "The Sabbath Day" (MBB:180), would follow very naturally as would also the prayer, "Gracious Lord, We Look to Thee" (MBB:169).

HOW PICTURES CAN HELP

The picture, *Our Daily Bread* (MBB:154), might be used to interest a child in learning any one of the "Prayers at Table" (MBB:155-157). The napkin tucked beneath the chin, the food on the plate, the bread in hand, the milk in the cup, are all details the child will like to discover under guidance of the parent's or the teacher's questions, with the suggestion that the little boy in the picture has now picked up his piece of bread and his spoon because he has only just now said his grace, and he would not begin until he had thanked the Heavenly Father for the food.

Evening prayers, such as "God That Madest Earth and Heaven" (MBB:167) and "My Father, Hear My Prayer" (MBB:162) can be interpreted and made meaningful by the study of pictures, such as *Evening Prayer* (MBB:159), *The Smiling Boy* (MBB:164), and "*He Shall Give His Angels Charge over Thee*" (MBB:152). Other pictures which might be used in the learning of prayers are: *The Angelus* (5:118), *The Benediction* (5:233), and *Always Thankful* (5:129).

The section on "Children and Pictures" (9:24-29) will give further guidance in the use of pictures.

The story of God's care of Jacob in the nighttime, when he was far away from home, together with the interpretation of the pictures, *The Ladder to Heaven* (MBB:316) and "*He Shall Give His Angels Charge over Thee*" (MBB:152), would prepare for the learning of the prayer, "Father Dear, I fain Would Thank Thee" (MBB:153).

For further suggestions regarding memorization see the section on "Memorization" (9:11).

HANDWORK

Crayon and paper can be used to make the thoughts and words of a prayer, such as "For Our Quiet Sleep All Night" (MBB:153), a real possession to the child. The prayer as a whole should be explained at first, and then the suggestion should be made to the child that he draw with his crayon the pictures which the words call to his mind.

"For our quiet sleep all night,
Watched by stars above us bright,"

would probably suggest to him a child in bed and some stars peeping through the window. "The gladness of the morn" would possibly mean to him a big yellow rising sun, perhaps, also, some opening flowers in the garden.

"Thy world of creatures fed
By the gift of daily bread"

may mean birds, chickens, or kittens eating.

"For the tones and faces dear,
Making homes of joy and cheer,"

may call forth the little artist's endeavor to portray the home circle.

ASKING QUESTIONS

To ask good questions is more difficult than to answer them. Successful teaching demands the preparation of clear and simple questions, which will arrest attention, stimulate thought, encourage discussion, bring out new meanings, and direct the mind to proper conclusions. Although a good teacher must always have a number of carefully planned questions upon the lesson, yet these must be altered to suit the occasion in the light of the responses they win from the children. If the lesson has been carefully studied, the teacher, during the class discussion, will think of other questions which will tend to drive home important ideas. No question should be asked which can be answered merely by a "yes" or "no," for such questions do not demand sufficient intellectual activity on the part of the pupils.

Facts already given should be recalled by questions, such as Where did Abraham live? To what country did he go? How did he travel?

To stimulate original thinking and to bring out new meanings and proper conclusions, questions of the following nature may be asked, Do you think that Abraham found it hard to leave his home? Why? Why do you think God wanted him to go?

For questions for review purposes for the older children see 9:249-275.

THINGS TO MAKE

UTILIZING THE CHILD'S ACTIVITY

We have learned how to use for educational ends the child's impelling urge to activity. A teacher no longer says habitually, as in the olden days, "Johnny, don't wiggle!" but she has learned to help him use the energy which would otherwise necessarily expend itself in wiggles. A real teacher is not interested in mere "busy work." She guides the pupil's energy into activities which make the truth of the lesson more real and impressive. She is careful, while she guides his enterprises towards useful ends, not to impose her adult thoughts upon him, but to see that his work is truly his own expression.

Children want to do something about any lesson which has really made an impression upon them. We have spoken of dramatization, of retelling the story, and of discussing the lesson picture as avenues of expression. Often children will like to use their hands to express an idea or feeling which has come to them. We can often use handwork to help establish them in desirable attitudes and habits.

PAPER CUTTING

Paper and scissors always interest a child. We do not ask a little child to cut according to an outline, but we give him the materials and let him do his work freehand. Suppose there has been a lesson of thanks for God's good gifts; the children might be asked to cut out some gift for which they are thankful. Perhaps Johnny would cut what he would designate as "our house," Billy would cut a banana, Ruth an apple, Peter a carrot or a potato, Bobby a flower in a pot.

Individually or in groups, the children can make posters to illustrate the story they have heard. The "Story of God's Garden" (MBB:285) might issue in the making of a beautiful poster, for which some of the children might cut tulips, daisies, and buttercups, others flying birds, trees, shrubs, and animals. With some guidance from the teacher, children of primary age take great joy in illustrating, by means of freehand poster work, a story, such as "The Shepherd Who Became a King" (MBB:369). The shepherd, the grazing sheep, the sheep dog, the trees and grass beside an outlined brook—it is only older and more sophisticated artists who cannot reproduce these to their own satisfaction! Of course, some guidance from the teacher is necessary, probably an outline on the blackboard, or a picture suggesting the silhouette as it might be cut.

CLAY MODELING

Are there any children who do not like to make mud pies? Everybody enjoys molding the plastic material to his liking. By the same token, children like to model in clay or in plasticine, which is a refinement

of mud-pie artistry. They like to model wells, such as those from which Rebekah drew the water for faithful Eliezer, and jugs, such as the one from which he quenched his thirst. They enjoy making Oriental houses of clay, such as the one in which Elisha was welcomed, where there was a special little room on the roof. After a lesson about Abraham's hospitality to the three strangers, children might be asked to make something of clay which would be indicative of some service they would like to render a guest in their home. There will probably be a tray with cakes, suggested to some member of the class by Sarah's baking; perhaps some one will think of making a footstool, because Grandmother always wants one when she comes; a third child may think of molding a bowl with apples in it. There must always be sufficient guidance to keep the work from being aimless, but never so much that the child will be robbed of the sense of creative joy in making the thing he himself thought of making.

Children from ten to twelve find enjoyment in the making of relief maps by means of clay, plasticine, or paper pulp. The *Relief Map of Palestine* (9:242) may be used as a guide in determining the outlines and elevations.

DRAWING

Little children express themselves very freely by means of drawings, and can illustrate, to their own satisfaction, any story which might be told them. There can be nothing more interesting to the student of childhood than the drawings made by children. The mental development of a child can be estimated with some degree of accuracy through the organization, detail, and comprehension shown in the pictures he makes.

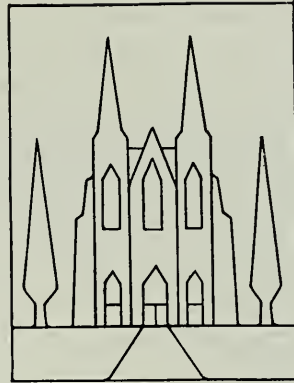
Classes of older children should not be asked to draw pictures illustrating stories. Individual members or any members of any class, artistically gifted, may be well able to respond, but on the whole it is unwise to require freehand drawing of children whose development, in general, has advanced beyond their ability to reproduce by means of pencil or crayon. They would be very conscious of the shortcomings of their pictures, or they would make a drawing of some detail mentioned in the story, and would let the finish of that detail obscure all thought of the lesson.

For little children, however, as suggested, the list of stories they might be asked to illustrate would be so long that it would almost comprise the entire list of stories which might be told to them. The story of the Wise Men, the parable of the Lost Sheep, the stories of Abraham, Jacob, Joseph, David, Elijah, and Nehemiah, are among the many which might be so used.

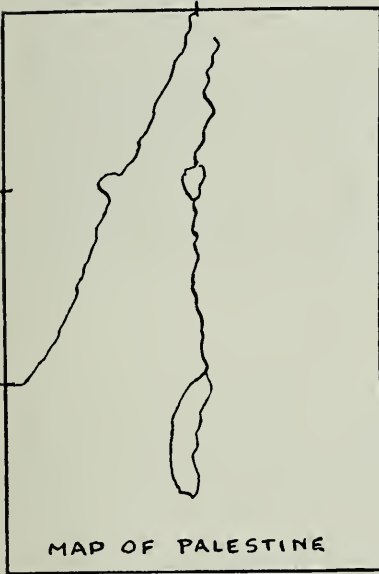
Sometimes the children may be asked to express some thought grown out of the lesson, rather than portray a lesson incident. For instance, a story about some one's kindness to a dog might suggest the portrayal of any act of kindness to any sort of animal, thus bringing the lesson home to the child's own environment. One child may respond by picturing some



A CHURCH — SIDE VIEW



A CHURCH — FRONT VIEW



MAP OF PALESTINE

SIMPLE PICTURES FOR LITTLE
CHILDREN TO DRAW

one giving carrots to a hungry rabbit, throwing crumbs to the birds, or feeding a pet turtle.

"I can draw anything," says the little artist, and he is so ready to draw that teachers are in danger, not so much of using this mode of expression too little, as of using it to the exclusion of modes like dramatization, which require more preparation on the teacher's part. Drawing should not by any means be the only expressional activity asked of the little child in the Sunday school.

THE SAND-TRAY

The little child's interest in playing in sand should be utilized in connection with the teaching of Bible stories. After a story has been told, the children gather about the sand-table and portray the story there. If the story of the Good Samaritan has been used, let the children make the highway between Jericho and Jerusalem (3:98; 7:357-358). Use models in clay or cuts from paper to represent the walls, the persons in the story, the donkey, and the inn. When everything is ready, tell the story over again, using the equipment to illustrate each bit of action.

Children of primary age can do such work coöperatively. Suppose the story of the Lost Sheep has been told. Under the teacher's guidance, Bobby suggests that the sheep were near a brook, where the grass was green. "Very well, Bobby, you may make the little brook, and James may put this grass beside it." Placing of sheep, the shepherd's dog, and the shepherd will follow naturally, care being taken that every child has a part in some way. Some one will place the little lost lamb back of the bushes. Perhaps the remainder of the story will be retold, using this scene as the starting point. Perhaps the group will decide to portray the next scene also, where the sheep find themselves safe in the fold, while the shepherd sets out on the long lonely journey in search of the little lost lamb.

When all is finished, there can be no doubt that the facts of the story are more firmly fixed in the children's minds, while, also, the lesson truth has become more real and vivid. Models for this work may be bought in toyshops and school-supply houses. Many of the older children can make them of paper or clay.

Some of the stories which can be developed in this manner are:

David the Shepherd Lad	1:33	The Baby Moses in a Basket Boat	1:142
Joseph Seeking His Brothers	1:90	The Three Wise Men	7:14

Boys and girls of junior age—nine, ten, and eleven—use the sand-tray to make relief maps or to reproduce sections of country in preparation for the study of some Bible story. The list of background pictures (9:26) and the complete list of illustrations (9:325) will suggest geographical pictures which may serve as a basis for sand-tray work. Palm trees can be reproduced in paper; pyramids, houses, wells, etc., can be reproduced in sand or clay.

CHILDREN AND PICTURES

CHILDREN HAVE AN EYE FOR BEAUTY

"None more than children have an eye for beauty," says Robert Louis Stevenson. A child's delight in things beautiful makes the choice and use of pictures in the home and the school a most worth-while interest for the grown-ups concerned. Artists are artists by reason of their instinct

for beauty and their ability to interpret to others the beauty which they see. Very many artists have put beauty in such form that children can appreciate it—beauty of thought, of form, of line, and of color.



Near East Relief

THE SEA OF GALILEE

“Easy Steps in Pictureland” (MBB:3-26) presents a selection of beautiful pictures which children can enjoy. Standards of beauty are formed in the early years. Children who will learn to know all the beautiful masterpieces represented in *THE MASTER LIBRARY* will unconsciously acquire an interest in the best art, and with their interest will develop a high ideal as a basis of judgment.

A BIGGER WORLD

But the satisfaction of the desire for beauty is not the only value in pictures for children. If we stop to think about it, we will realize how much pictures may add to a child's life in the way of new knowledge. Comparatively few of us have traveled around the world, but the majority of us have very clear mental pictures of the houses, the towns, the people, and the countries across the seas. The world in which we live is so much larger than that part of it in which we have moved, because pictures have made unvisited parts real to us. The size, the width and breadth, the variedness of the world in which a little child lives, depend largely upon the pictures that child has seen; thus, by means of pictures, city children can live in the country and country children in the city. Few of our children have ever seen Palestine, but by means of pictures, its landscapes, cities,

ivers, and mountains may be made part of their world, so that they can imagine the land "where walked those blessed feet," where David roamed, and the land which Moses saw from the mountain. Pictures, such as *Sunset on the Great Pyramid* (MBB:133), *A Camel Boy* (MBB:339), *A Village in Egypt* (MBB:340) help make Egypt a real place—the country where Moses and Joseph lived and where Jesus was a very little boy. Boys and girls of nine to twelve and older are much interested in such realistic pictures.

The following is a list of representative pictures of the type classed as background pictures, because they give children a background of understanding for the stories to be taught. See also 9:237–241.

The Brook Jabbok	1:77	An Oasis	5:298
Samuel's Early Home	1:327	The Bride (frontispiece)	Vol. Six
The Threshing-floor	2:123	Court of a Village Home	6:46
Jerusalem	2:234	Reapers at Work	6:157
Elisha's Fountain near Jericho	3:101	Threshing in Palestine	6:318
Emmaus	3:309	Plowing	6:321
Boats on the River Jordan	3:325	The Tabernacle	6:352
Modern Wayside Idols, South India	4:135	Tiberias	7:254
The Pyramids of Egypt	4:206	View from Mount of Beatitudes	7:286
The Ancient Scroll of the Penta- teuch	5:78	General View of Tarsus	8:56
		Harbor of Syracuse	8:151

MEMORY MESSENGERS

Pictures may be used as messengers into the land of memory. A little child may have seen birds in number, real and in his picture books, but his imagery of birds and bird life will not be as clear at all times as we grown-ups are apt to think. A story about birds will be followed more intelligently if the teacher precedes the telling by a period of conversation regarding pictures appropriate to the subject, such as *The Mother Bird* (MBB:78), *Four Little Birds* (MBB:81), *Swallows* (5:243), and *Springtime* (5:67). Even in the case of older children, pictures should be used freely to call forth and to vivify earlier impressions. So, preceding the telling of the parable of the Good Shepherd, or the story of David the Shepherd Lad, or any other story dealing with shepherd life, it is very profitable to discuss pictures, such as *Our Woolly Friends* (MBB:114), *David the Good Shepherd* (MBB:370), *Sheep in the Pasture* (MBB:420), *A Shepherd by the Jordan River* (4:158), and "The Lord Is My Shepherd" (5:221).

PICTURES FIX THE STORY IN THE MEMORY

Pictures portraying some phase of the story action, used after the telling of the story, help to make the lesson truth more vivid and to fix the story in memory. For instance, if the picture, *The Good Samaritan* (MBB:398), is shown and discussed after the telling of the story, the story will serve as interpretation of the picture, while the picture will strengthen the impression made by the story. The story of Saint Francis' love for the

birds is given added life and vividness by study afterwards, through question and answer, of the pictures, *Saint Francis Preaching to the Birds* (MBB:456; 5:405).

THE MASTER LIBRARY contains several hundred pictures which portray dramatic episodes in Bible stories. Notable among these lesson-story pictures are the following:

Holy Night	MBB:32	Ahab and Elijah	3:95
Repose in Egypt	MBB:37	Esther and Haman	3:184
Jesus Blessing the Children . .	MBB:48, 142	The Penitent	5:154
Victory, O Lord (frontispiece) . .	Vol. One	Christ Among the Doctors	7:21
Rebekah and Elieser	1:46	Christ and the Fishermen	7:48
Moses Breaking the Tables of Stone .	1:198	Christ Before Pilate	7:148
Abigail and David	2:66	The Remorse of Judas	7:150
Ruth and Naomi (frontispiece) .	Vol. Three	Christ Washing Peter's Feet	8:9
The End of the Deluge	3:28	Diana or Christ	8:250

TEACHING BY CONTAGION

Children like the dramatic everywhere; they like life in action. They are interested in pictures which portray people doing something, people engaged in some activity which children can readily understand. Just as children are likely to imitate the attitudes and actions of the people among whom they live, they will imitate, unconsciously, the attitudes and actions of the pictured people among whom they live, provided, of course, those pictured people are the sort who can be very real to them. A study of the picture, *The Convalescent* (MBB:16), will help the little child to assume the attitude of helpfulness portrayed in the little boy who is carrying a footstool to make his mother more comfortable. *Asking the Blessing* (MBB:156) will help a child to feel the naturalness and beauty of the attitude of prayer.

THE IMAGINATION DEVELOPED

Any picture which appeals to a child helps to develop his imagination. In the picture, *Jesus Blessing the Children* (MBB:48), what is the little girl who is pointing toward Jesus saying to her mother? That question, aroused by the picture, will cause imagination to play about the possible answer. In the picture, *Playing with Dolly* (MBB:177), the little girl is asking her dolly a question. Maybe she is saying, "Is that the dress you would like to wear to the tea party this afternoon?" In *Going to School* and *Coming from School* (MBB:20, 22) all the charming, alert children must make anyone wonder what they are saying, thinking, and doing, and cause fancy to dwell on the possibilities.

GUIDING CHILDREN IN LOOKING

"Children are able enough to see, but they have no great faculty for looking." Very often they need grown-ups to guide them in looking at pictures, if they are to see what there is for them to see and if their interest

in any picture is to be aroused. We have spoken of the fact that the telling of a story which explains even a part of some story picture will make that picture meaningful and vivid.



"FEEDING HER BIRDS"



"THE SOWER"

Courtesy, Miss Blanche Carrier

The story of how a picture was made will often effectively insure a child's appreciation. A story telling how Raphael came to paint *The Madonna of the Chair* (MBB:35) and the story about the artist Michelangelo, *A Boy at Work* (MBB:19), might be used to arouse interest in any picture or piece of sculpture made by these artists.

The discussion method is very effective in helping a child to see what there is in any given picture. In the interpretation of the pictures, *Going to School* (MBB:21) and *Coming Home from School* (MBB:23), questions and direct suggestions are used very effectively to make the pictures meaningful.

POSING PICTURES

A child is not likely to forget a picture he has helped to make real by posing. In connection with studies of spring or summer, boys and girls like to imitate *The Sower* (MBB:424). For kindergarten children the picture may be used to suggest a game of sowing seed in the garden. *The Convalescent* (MBB:16) might be used after some story on helpfulness. One of the little girls of the kindergarten group might sit in a chair in the attitude of the weary mother, and a little boy might be chosen to play the

part of the little boy in the picture, carrying a footstool for mother's comfort. The picture can be posed several times in succession by different children, without danger of losing the interest of the group.

The Dedication of Samuel (MBB:365) lends itself very well to reproduction by posing. This activity will be guided by mother or teacher, after the telling of the story, somewhat after this fashion: "Who will make a good Hannah? Jane, we will let you play you are Hannah, little Samuel's mother. And Jane may choose who shall be her little son. You are right, Jane; Bobby would make a splendid Samuel. Whom else do we need in the picture? Yes, Roger, you may play you are Eli. What is Eli doing? Where should Samuel stand? What is it he is doing with his hands? Hannah is not standing, Jane. That is right. As she kneels and looks at Samuel, what do you think she is saying? What is Samuel saying? What do you think Eli is saying, with his hand on little Samuel's head?" So the picture interpretation closes as little Roger, with his hand on Bobby's head, says, "God bless you, little Samuel, I am glad you came." All through the process the entire class is kept thinking, making suggestions, so that the picture made may be as much like the artist's as possible.

Among other pictures which children can pose with pleasure and profit are: *Feeding Her Birds* (MBB:14), *The Angelus* (5:118), *An Old Song* (5:237), *Diana or Christ* (8:250).

"Easy Steps in Pictureland" (MBB:3-26) and "The Picture Life of Jesus" (MBB:25-52) are particularly fruitful of suggestions for the interpretation of pictures by posing.



THE PRODIGAL'S RETURN

From a painting by Joseph Aubert

STORY HOURS WITH THE BIBLE

GOOD-NIGHT STORIES

MANY students of the child mind believe that the thoughts a little child takes with him into dreamland are of great influence in the formation of his character. Perhaps it is because of a realization of this that many mothers prefer to make the bedtime hour a story hour, a time for reading to their little ones some of the great lessons the Bible teaches. The stories here listed are from MY BEST BOOK and are well adapted to this purpose.

Jesus Blessing the Children . . .	MBB: 49	How Men Lost the Garden of	
What Jesus Did for Us	MBB:143	Delight	MBB:289
What the Stars Saw	MBB:215	The Wonderful Promise	MBB:297
The Three Wise Men	MBB:221	The Boy Who Made His Parents	
Jesus in the Temple	MBB:225	Happy	MBB:299
A Happy Home	MBB:231	Abraham's Trial	MBB:302
The Great Physician	MBB:235	The Marriage of Laughter and	
A Sad Home Made Glad	MBB:239	Beauty	MBB:305
The Little Boy Who Helped . . .	MBB:243	Joseph and His Brothers	MBB:323
A Picnic of Long Ago	MBB:247	The Good Servant	MBB:328
The Wonderful Story-teller . . .	MBB:253	Pharaoh's Dreams	MBB:331
When the Children Sang	MBB:257	Joseph's Brothers Go to Egypt .	MBB:336
The Last Supper	MBB:261	The Silver Cup	MBB:344
The First Glad Easter	MBB:265	The Baby Who Was Taken out of	
Christ and the Little Ones	MBB:274	the Water	MBB:349
Peter, the Potter's Son	MBB:277	The Story of Ruth	MBB:357
The Story of God's Garden	MBB:285	The Little Boy Who Was Called	MBB:363

CHILDREN OF THE BIBLE

Since children are especially fond of stories about other children, certainly every child will want to become acquainted with the children of the Bible. Here are given the numerous incidents found in the Bible in which little children and older boys and girls play a part.

The Boy Who Became an		The Girl Who Rescued Her Baby	
Archer	1:27-29	Brother	1:141-143
The Boy Who Was Named		A Visit in the Wilderness	1:205
"Laughter"	1:27, 31-34	The Daughter of a Great Warrior	1:317-318
How the Children Were Protect-		A Boy Who Answered the Voice	1:325-331
ed from Danger	1:81-83	A Shepherd Boy Who Slew a Giant	2:27-36
A Boy Who Was Sold into Slav-		A King's Grief over His Child .	2:114-115
ery	1:89-135	How a Baby Was Given back to	
A Little Boy Who Took a Long		Its Mother	2:166-168
Journey	1:104-121	A Child Whose Life Was Saved	
A Baby Who Became a Prince .	1:141-147	by His Aunt	2:221-227

A Youth Becomes King of Judah	2:232-235	A Little Girl Who Helped	3:111-113
A Twelve-year-old King	2:265-267	A Boy Who Was not Afraid	3:125-128
A Boy King Is Carried away Captive	2:294-295	When Jesus Was a Baby	7:7-18
The Prophet and the Queen's Sick Child	2:318-320	When Jesus Was a Boy	7:22-32
The Child Who Gladdened the Heart of His Parents	3:47-63	A Girl Whom Jesus Raised from the Dead	7:75-76
The Only Son of a Poor Widow	3:76-77	A Girl Whom Jesus Cured	7:94-95
How Two Boys Were Saved from Slavery	3:104	A Boy Whom Jesus Cured	7:100-102
The Boy Who Was Stricken in the Harvest Field	3:105-109	The Little Children Whom Jesus Blessed	7:105-107
		Some Happy Children	7:123
		The Boy Who Almost Died	7:188-190
		The Boy Who Helped by Giving away His Lunch	7:190-193

A READING COURSE OF BIBLE STORIES FOR CHILDREN

No book can compare with the Bible in the number and variety of interesting stories it contains. Children may spend many a pleasant hour looking up and reading these selected narratives of daily life and strange adventure. Frequently the youthful reader will be encouraged to continue his reading beyond the limits of the story itself. Gradually a fuller knowledge of the meaning of the story will be acquired, and the habit of Bible reading will be formed.

Some Shepherd Soldiers Win a Battle	1:11-13	How Some Scarlet Cord Saved a Woman's Life	1:238-241, 250-252
A Boy Who Grew up to Be a Hunter	1:27-29	A Strange Siege and Capture	1:249-252
Two Women Who Won Their Husbands by Politeness	1:43-51; 2:64-70	The Story of a Successful Ambush	1:256-257
The Young Man Who Made His Pillow into a Pillar	1:65-67	The People Who Saved Themselves by Moldy Bread and Old Shoes	1:257-258
A Lover Who Waited Fourteen Years	1:68-71	Five Kings Who Hid in a Cave	1:260-264
The Wrestler at Midnight	1:78-81	How Two Women Helped Win a Battle	1:283-287
A Man Who Went from a Prison to a Palace	1:98-104	How Fire Came up out of a Rock	1:295-297
A Crying Baby	1:142-143	An Ambuscade Made with Lamps and Pitchers	1:301-303
How a Man Defended Seven Girls	1:143-145	Some Citizens Who Were Taught a Lesson with Thorns	1:304-305
The Voice from the Burning Bush	1:146-147	A Fortune That Was Made out of Earrings	1:305-306
How Bitter Water Was Made Sweet	1:182-183	An Army That Carried Branches of Trees to Subdue a City	1:311-313
A People Who Prepared Their Sabbath Dinner the Day Before	1:183-185	Some Men Who Died Because They Could not Pronounce a Certain Word	1:319
The Story of a Quail Hunt	1:186-187	Two Soldiers Who Stormed a Fort	2:16-18
A God Made out of Earrings	1:196-201	The Captain Who Nearly Lost His Life for Eating Honey	2:18-19
A Journey of Two Brave Men and Ten Cowards	1:213-217	How a Wife Won and Lost Her Husband	2:38, 99-100
A Rock That Furnished Water	1:218-219		
How God Made a Burial Place for a Great Man	1:230-231		

How a Wife Saved Her Husband from Her Father	2:42-43	The Story of Four Vegetarians . .	3:126-128
How a Hero Met His Worst Enemy	2:61-64	A Man Who Was Forbidden to Pray	3:150-152
The Story of a Witch	2:79-82	A Man Who Wanted to Hang His Enemy but Had to Honor Him	3:175-176, 180-182
The Story of a Lame Prince	2:108-109, 130-131, 146-147	The Queen Who Dared Death for Her People	3:177-185
The Man Who Threw Stones at a King	2:131-132, 145-146	A Lesson from a Worm	3:199-200
Two Men Who Hid in a Well. . . .	2:135	The Man Who Could not Be Fooled or Frightened	3:272-274
A King Who Was Permitted to Ask for Anything He Wanted . .	2:159-160	The Idol That Had Its Head and Hands Cut off	3:345-347
A King Who Lost His Kingdom Because He Would not Listen to Good Advice	2:200-201	Five Golden Mice	3:347-349
A Battle That Was Won by a Song	2:216-217	A Church That Was Built With- out Sound of Hammers	6:361-363
The Queen Who Killed Her Nephews and Nieces	2:221-223	How a Nation Made a New Cal- endar	6:371-373
The First Collection Box	2:225-227	How Some Men Broke up a Roof and a Meeting	7:46-47
The King Who Burned Part of the Bible	2:286-288	The Midnight Fishers	7:49
An Unusual Real-estate Trans- action	2:302-303	A Martyred Hero	7:67-69
A Battle That Was Won by a Little Army	2:327-332	The Man Whom Chains Could not Bind	7:73-75
The Lepers Who Brought Good News	2:346-348	The Little Girl Who Was very Sick	7:75-76
The Reckless Driver Who Be- came a King	2:349-351	The Young Man Who Tried to Do Good in His Boyhood Town . .	7:78-80
How a Queen Was Flung out of a Window	2:351-352	A Persistent Mother	7:94-95
The Woman Who Cried for Seven Days	3:52-53	A Young Man Who Was Rich . .	7:108-109
Three Hundred Foxes Caught in a Fox Hunt	3:53-54	The Worried Housekeeper . . .	7:112-113
How a Discouraged Man Was Fed by an Angel	3:86	The Story of a Traitor	7:136-143
The City with a Poisoned Spring	3:103-104	The Sleepy Friends	7:141-143
The First Grafter	3:113-115	The Frightened Fisherman . . .	7:144-145
The Story of the Army That Was Blinded	3:118-121	The Boy Who Went to a Picnic.	7:190-193
The Dying Man Who Command- ed a King to Shoot an Arrow . .	3:121	A Good Father and His Two Sons	7:305-308
		The Fearless Preacher	8:13-16
		A Jail Delivery	8:41-43
		A Wonderful Vision	8:58-60
		Another Story of a Jail Delivery .	8:89-92
		A Great Riot	8:111-114
		A Terrible Shipwreck	8:145-148
		How a Man Was Bitten by a Viper .	8:150



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READING THE BIBLE IN A PURITAN HOME

A young Puritan minister is reading the Scriptures, with comment, in a Puritan home. The mother of the household sits near him at his left. The father is probably the man with the skullcap at the right. Daughters of the family are present, with their young friends. There is a little granddaughter in her mother's arms. Notice the varied expressions of character and attention.

Edwin A. Abbey

FOUNDATION STONES OF CHARACTER

“Let Every Man Take Heed how He Buildeth”

NO better use can be made of the Bible than to impart its great moral and religious teachings to children. The wise choice of Scripture readings of character-building value is therefore important. Those who understand the child and know what particular traits of character he most needs to develop, will find here those Bible stories and incidents which will be most helpful to him.

The following references have been carefully selected and classified to meet this need. They will be found exceedingly useful in aiding children to build into their lives the great foundation stones of Christian character.

BENEVOLENCE

The Good Deeds of Job 4:339-340
Old Laws of Beneficence 6:311-319
The New Law of Benevolence 7:293
The Golden Rule 7:299
The Good Samaritan 7:356-358
Christ's Words on the Duty of Giving 7:391
How the Early Christians Cared for the Poor 8:16-17
The Almsdeeds of Dorcas 8:30-31

CHEERFULNESS AND CONTENTMENT

Proverbs on Contentment 6:281-282
Proverbs on Cheerfulness 6:283
Paul and Silas Sing in Prison 8:91
Paul Cheers His Companions 8:146-148

COURAGE

Moses Defies the Angry Pharaoh 1:157-188
The Last Words of Moses 1:229-230
Deborah and Barak Defeat the Hosts of Sisera 1:283-284
Jael Slays Sisera 1:285-287
Gideon Destroys the Altar of Baal 1:297
Gideon and Three Hundred Men Defeat the Midianites 1:298-303
Jonathan and His Armor-bearer Rout a Garrison 2:16
David and the Giant Goliath 2:29-36
Michal Saves the Life of David 2:42-43
The Exploits of David's Mighty Men 2:54-57
The Courage of Joab 2:102
The Prophet Nathan Rebukes King David 2:113
Joab Rebukes the King 2:144
Josiah 2:268-282
Jeremiah's Opposition to the King 2:284-288

Elijah Opposes the Prophets of Baal 3:79-86
 The Fearlessness of Elisha 3:118-119
 Daniel Refuses the King's Food 3:127
 Three Hebrew Youths in the Fiery Furnace 3:135-138
 Daniel in the Lions' Den 3:150-152
 Queen Esther Dares to Plead for Her People 3:175-185
 Judith Rescues Her People from Holofernes 3:201-220
 The Builders of the Wall Work Under Arms 3:271
 Nehemiah Refuses to Take Refuge in the Temple 3:272-273
 Psalms 5:203, 213, 215, 303, 329
 Jesus and His Enemies at Nazareth 7:80
 The Jews Threaten to Stone Jesus 7:214-215
 Christ's Words on the Duty of Courage 7:368-369
 The Boldness of Peter and John 8:13-16
 The Heroism of the Apostles 8:41
 Paul and Silas in Prison 8:91-92
 Paul's Courage amid the Dangers of Shipwreck 8:146-148

DILIGENCE

Joseph Earns Promotion in the Kingdom of Pharaoh 1:95, 102
 Jeroboam's Industry Wins the Favor of Solomon 2:190
 Ruth Gleaning in the Field of Boaz 3:158
 Nehemiah's Helpers Rebuild the Walls of Jerusalem 3:270-272
 Proverbs on Diligence 6:102
 The Parable of the Talents 7:328-330
 Teachings on Diligence 8:298, 313-314

FAITH

Abraham Leaves His Native Land 1:5
 The Test of Abraham's Faith 1:31-33
 The Children of Israel Cross the Red Sea 1:177-179
 Jericho Falls Before Joshua 1:249-252
 Jonathan Attacks a Garrison 2:16
 David Undertakes to Fight Goliath 2:33
 Noah's Faith in God 3:23-25
 The Widow of Zarephath Feeds Elijah 3:76-77
 Elijah and the Prophets of Baal 3:81-84
 Naaman the Leper 3:111
 Daniel in the Den of Lions 3:150-151
 Ezra Makes a Perilous Journey in Safety 3:287
 Psalms 5:117, 203-204, 213-214, 221
 A Palsied Man Is Brought to Jesus 7:46-47
 The Centurion's Faith 7:64
 The Daughter of Jairus 7:75-76
 The Faith of the Syrophœnician Woman 7:94-95
 Blind Bartimeus Recovers His Sight 7:113
 A Nobleman's Son Is Cured 7:188-190
 The Man Born Blind 7:207-212
 The Glorious Company of the Faithful 7:272-275

Christ's Words on the Duty of Faith in God 7:311-312
 Confessing Our Faith 8:242-243
 The Words of James 8:273

FAITHFULNESS

Abraham's Trusted Servant 1:43-49
 Jacob Serves Faithfully for Rachel 1:70
 Daniel Refuses the King's Food 3:125-128
 Daniel's Faithfulness to God 3:150
 Parable of the Talents 7:328-330

FORGIVENESS

Esau Forgives Jacob 1:81
 Joseph Forgives His Brothers 1:117
 David and Saul 2:61-64
 David Spares the Life of Shimei 2:145-146
 Jesus Forgives the Thief on the Cross 7:153
 The Prodigal Son 7:305-308
 Christ's Teachings on Forgiveness 7:360-361
 The Parable of the Unmerciful Creditor 7:362-363
 Christian Forgiveness 8:240-242

FRIENDSHIP

David and Jonathan 2:41-48
 Ittai Pledges Himself to David 2:128
 David and the Lame Prince 2:146
 Daniel Secures Favors for His Friends 3:133-134
 The Friends of Job 4:282
 Proverbs on Friendship 6:290
 Jesus Visits His Friends in Bethany 7:217-221

GENEROSITY

Abraham Gives Lot the First Choice 1:6
 Pharaoh Gives Joseph's People a Home 1:118
 David Spares Saul's Life 2:61
 David Spares Saul a Second Time 2:70
 Nehemiah's Generosity to the People 3:279
 Proverbs on Generosity 6:100-101
 Zaccheus Gives Half His Goods to the Poor 7:113-115
 The Poor Widow's Offering 7:131

GRATITUDE

Pharaoh Makes Joseph Ruler over Egypt 1:102
 Joshua Rewards Rahab 1:251
 Hannah Dedicates Her Son to the Service of God 1:325-329
 David and the Aged Barzillai 2:147
 Naaman's Gratitude to Elisha 3:113
 Psalms 5:10-12, 133-137, 140-145, 256, 362-365
 Jesus in the House of Simon 7:55

The Tenth Leper 7:105

The Lame Man at the Gate Beautiful 8:12–13

HONESTY

Jacob Orders the Money to Be Returned 1:109

Honest Workmen Repair the Temple 2:270

Balaam Refuses to Prophecy Falsely 3:39–48

Daniel Proves Himself an Honest Official 3:150

Sheshbazzar Is Entrusted with Valuables for the Temple 3:237

Honest Weight in Business 6:271

HOSPITALITY

Abraham Entertains Three Strangers 1:18

Abraham's Servant Receives a Welcome 1:45

Laban Welcomes His Nephew Jacob 1:69

Joseph Makes a Feast for His Brothers 1:111–112

Moses Finds a Home in the Wilderness 1:144

Supplies Are Given to David and His Men 2:136

A Poor Widow Gives Food and Drink to Elijah 3:76

The Shunammite Woman Prepares a Room for Elisha 3:105

Hospitality and the Home 6:57–65

The Hospitality of Mary and Martha 7:112–113

Jesus at a Guest at the Home of Zaccheus 7:113–115

John Takes the Mother of Jesus into His Own Home 7:153

Paul and Silas Are Entertained at the Home of Lydia 8:39

Shipwrecked Companions 8:150

HUMILITY

God Calls Moses to Leadership 1:146–150

The Humility of Mephibosheth 2:109

Job Humbles Himself Before God 4:370

Proverbs on Humility 6:101

The Centurion Expresses His Unworthiness 7:64

John's Answer to the Questioning Jews 7:176

Christ's Teachings on Humility 7:363–368

Parable of the Wedding Guest 7:365

The Pharisee and the Publican 7:365–366

Christian Humility 8:243–248

KINDNESS

Ahimelech Befriends David 2:49–50

David Shows Kindness to the Son of Jonathan 2:108–109

Joab Reconciles David and Absalom 2:124–127

Jehoiachin Is Freed from Prison 2:305

Nebuchadnezzar Releases the Prophet Jeremiah 2:306

Elisha's Many Helpful Deeds 3:103–109

The Kindness of Boaz 3:157–166

Laws of Kindness 6:311

Christ's Teachings on Kindness 7:355–363, 383–385, 391

The Good Samaritan 7:356-358

A Roman Centurion Who Saved the Life of Paul 8:145, 148

LOVE

Isaac and Rebekah 1:49-51

Jacob and Rachel 1:69

David and Jonathan 2:41-45

David's Love for Jonathan 2:136-141

Ruth and Naomi 3:155-157

Christ's Love for Lazarus 7:217-223

Mary Anoints the Feet of Jesus 7:222-223

A Father's Love for a Prodigal Son 7:305-308

Christ's Teachings on Love 7:309-311, 355-363

Love, the Greatest Thing in the World 8:236-239

LOYALTY

Three Brave Captains Risk Their Lives 2:55

Ittai's Loyalty to David 2:128

The Loyal Service of Hushai Saves His King 2:130, 132

Loyal Friends Give Warning to David 2:135

The Ordeal of the Fiery Furnace 3:135

Daniel's Loyalty to God 3:150

Jehosheba Saves the Life of the Orphan Prince 2:222-223

Stephen Dies for His Faith 8:20-24

MERCY

Joshua Spares Rahab 1:251

David Spares King Saul 2:61-70

David Pardons a Disloyal Subject 2:145

Proverbs on Mercy 6:105

The Duty of Mercy 7:355-363

The Good Samaritan 7:356-358

OBEDIENCE

Abraham Leaves His Native Land 1:5

The Obedience of Abraham Is Tested 1:31

Moses Accepts His Commission from God 1:146-151

Gideon Destroys an Altar of Baal 1:297

Gideon Responds to the Call of Duty 1:298

The Boy Samuel Hears God's Voice 1:329-331

The Boy Saul Obeys His Father 2:5

Joab Is Obedient to the Command of David 2:138

Noah Obeys the Command of God 3:23

Naaman Obeys the Prophet Elisha 3:113

The Tardy Obedience of the Prophet Jonah 3:193

The Call of Isaiah 4:21

Obedience to God the Way of Life 5:88-91

Proverbs on Obedience 6:21-32

A Family's Total Abstinence Tested 6:252

Obedience to the Law of God 6:341
 Matthew Leaves His Business to Follow Jesus 7:53
 Jesus Calls His Disciples 7:47-50
 The Parable of the Two Sons 7:376
 Peter and the Apostles Affirm Their Obedience to God 8:19
 The Visions of Cornelius and Peter 8:32-36
 Ananias Restores Paul's Sight 8:59-60
 Paul Responds to the Call from Macedonia 8:88

PATIENCE

Moses Endures the Complaints of the Children of Israel 1:183
 The Patience of Job in the Face of Calamity 4:277-283
 Simeon's Hope of Seeing Christ Is Realized 7:13
 The Duty of Patience 7:368-369

PATRIOTISM

Moses Accepts the Leadership of His People 1:151
 The Patriotic Service of Deborah 1:283
 Gideon Routs the Midianites 1:298
 Saul Rallies the People and Scatters the Enemy 2:11-13
 Four Lepers Bring Good News to the King's Household 2:346
 Queen Esther Saves Her People from Destruction 3:175-189
 Nehemiah Rebuilds Jerusalem 3:263

PERSEVERANCE

Abraham Pleads for Sodom and Gomorrah 1:19-20
 Jacob Wrestles with the Angel 1:80-81
 The Defeat of Amalek 1:187-188
 The Report of Joshua and Caleb at Last Prevails 1:215-217
 The Syrophenician Woman 7:94-95
 The Persistent Widow 7:312-313
 The Suppliant Friend 7:313-314

PRAYER

Abraham Intercedes for Sodom and Gomorrah 1:19-21
 Abraham's Servant Prays for Success 1:44
 Jacob Prays for Deliverance from Esau 1:78
 Moses Prays in His Time of Despair 1:186-187
 Hannah Prays for a Son 1:325
 David's Prayer About Building the Temple 2:119-120
 Solomon's Prayer for Wisdom 2:159
 Jehoshaphat's Prayer Before the Battle 2:215
 Hezekiah's Prayer for Deliverance 2:255
 The Answer to Hezekiah's Prayer 2:257
 Manoah Prays for Guidance in Bringing up His Child 3:49
 Elijah's Prayer for the Widow's Son 3:77
 The Fire Falls from Heaven 3:84
 Elisha's Prayer for a Stricken Child 3:106-107
 Daniel Prays in Defiance of the King 3:150

The Prayer of Jonah 3:195-196
Psalms 5:155-175, 177-200, 325-337
Christ Prays in Gethsemane 7:141-143
Christ's Teachings on Prayer 7:293
The Lord's Prayer 7:294
Christian Prayers 8:363-370

REVERENCE

Moses Before the Burning Bush 1:146
The Israelites Before Mount Sinai 1:190-191
Elihu's Respect for the Opinion of Older Men 4:347
Psalms 5:10-12, 133-139, 150-152, 242-243, 267, 287-289, 301-302, 386-387, 395
Respect for God's Commandments 6:21-22
Laws of Reverence 6:324-327
The Wise Men Come to Worship Jesus 7:14

SABBATH OBSERVANCE

Manna Did not Fall on the Sabbath 1:185
Nehemiah Restores the Observance of the Sabbath 3:280-281
The First Sabbath 5:8
The People Are Commanded to Keep the Sabbath 6:385
Jesus Is Criticized for His Attitude on Sabbath Observance 7:56-59
Jesus Heals on the Sabbath Day 7:102-103
Jesus' Teaching on Sabbath Observance 7:397-398

THANKSGIVING

Abraham's Servant Is Thankful for His Successful Mission 1:45
The Children of Israel Rejoice After Crossing the Red Sea 1:180-182
Deborah and Barak Sing a Song of Triumph 1:287-292
Hannah's Song of Thanksgiving 1:328
Psalms of Praise 5:283-323
Mary's Song of Joy 7:9-10
Simeon's Song of Praise 7:13
The Demoniac Man 7:75
The Infirm Woman 7:102
The Grateful Leper 7:105
Jesus Gives Thanks at the Last Supper 7:139
The Lame Man Healed by Peter 8:12-13
Paul Gives Thanks in the Presence of His Shipwrecked Companions 8:148

UNSELFISHNESS

Abraham Restores the Spoil Taken in Battle 1:12-13
Judah Offers Himself in Place of His Brother Benjamin 1:115-117
Moses Encourages Others to Prophesy 1:203-205
David in Flight Urges Ittai to Return to Safety 2:128
Nehemiah Promotes the People's Welfare at His Own Expense 3:279
The Early Christians Share Their Possessions 8:16-17



MADONNA AND ANGELS
From a painting by Filippino Lippi

INSTRUCTIVE BIBLE GAMES

ANAGRAMS

BIBLE anagrams help to fix in the memory names of persons, places, or events, and give splendid practice in the spelling and pronunciation of Biblical names.

Anagrams are made up of words having their letters transposed and syllables divided, so that the child must spend some time and thought discovering the original word and in rearranging the letters so as to spell it correctly. The words selected will be found to show various degrees of difficulty. When the time is up, the person directing the game may either announce the correct answers, or may require the persons playing the game to look in *THE MASTER LIBRARY*, or any copy of the Bible, for a verification of the list when completed.

The best method to use in playing with the anagrams is to copy the list on slips of paper, giving each player a paper and pencil, so that he may arrange the letters in various combinations until he finds the correct one. A certain time should be set for the completion of the list and the time-keeper should keep a record of the number of accurate words which each player can show in the specified time.

BOOKS OF THE OLD TESTAMENT

- | | | |
|---------------------|--------------------|----------------------|
| 1. me ah in he | 13. me duty roe no | 25. lampss |
| 2. so a he | 14. so ha ju | 26. a ha i is |
| 3. u sed ox | 15. am hun | 27. like eez |
| 4. i he jar me | 16. sing see | 28. mo golf soon son |
| 5. score linc | 17. sed jug | 29. led a in |
| 6. cut is vile | 18. hurt | 30. jole |
| 7. ida boah | 19. mule as | 31. moas |
| 8. surb men | 20. ginks | 32. no jah |
| 9. am a chil | 21. orb vs rep | 33. hic ma |
| 10. niz pa he ah | 22. boj | 34. uk bak kah |
| 11. scat see is lec | 23. raze | 35. a gig ah |
| 12. same tin lot an | 24. rest he | 36. rich aze ha |

BOOKS OF THE NEW TESTAMENT

- | | | | |
|------------------|------------------|----------------------|------------|
| 1. his coart inn | 5. o can is loss | 9. i pin ship lap | 13. cats |
| 2. mewt hat | 6. son ram | 10. sew herb | 14. sit tu |
| 3. melon hip | 7. tan veil ore | 11. sash no tale sin | 15. ramk |
| 4. sat in a lag | 8. hen sip sea | 12. my it hot | 16. u jed |

NAMES OF GIRLS AND WOMEN IN THE BIBLE

1. u jail	8:322	7. bear hod	1:283	13. her cal	1:71
2. o be hep	8:321	8. is car pill	8:101	14. nn hh aa	1:325
3. rah op	3:155	9. gale ned am	7:153	15. tar ham	7:112
4. hid tuj	3:201	10. set her	3:175	16. ker ha be	1:44
5. so li	8:339	11. i am on	3:155	17. cue nie	8:339
6. i lady	8:89	12. sole am	7:69	18. i ram im	1:182

THE NAMES OF THE TWELVE APOSTLES

1. wed ran	5. nojh	9. dad hate us
2. me jas sels	6. thaw met	10. hip lip
3. tre pe	7. ma jes elred	11. sud ja
4. wet ram bol oh	8. no mis	12. ma host

For answers to the above see "The Twelve Apostles" (7:60-63).

THE NAMES OF THE SONS OF JACOB

1. run bee	5. bun luzu	9. dag
2. me in so	6. ha car sis	10. pa lit han
3. live	7. nad	11. sop hej
4. ah duj	8. are sh	12. jab men in

For answers to the above see "The Families of the Patriarchs" (1:40).

RIVERS MENTIONED IN THE BIBLE

1. ban a ha	3:113	5. pet has rue	1:14	9. rod naj	2:135
2. ran no	1:222	6. rob ah	2:247	10. on dirk	2:128
3. her bac	4:378	7. bab jok	1:80	11. kin o sh	3:84
4. the rich	3:76	8. on ship	3:5	12. rap h rap	3:113

BIBLE SPELLING MATCH

This is an activity game which requires a very large number of players. It stimulates quickness of thought and familiarity with words used in the Bible, as well as with the spelling of them.

Captains are appointed who divide the group into two companies, as for the ordinary spelling match, leaving a large clear space between the two companies. A letter, large enough and plain enough to be clearly seen, is hung about the neck of each person in both companies. Each side should have a complete alphabet, and a few extra vowels. As the leader pronounces the Bible name, the persons quickly arrange themselves in order, spelling the word. The side first arranging the letters in the proper order so that the word may be read, makes the score. The game continues until a winning score, previously determined, is secured by one side.

A TRIP TO PALESTINE

Captains are appointed who divide the company into two groups. The groups sit opposite each other, each around its captain. The director of the game may choose Bible geographical names or Bible proper names in general, both of places and persons.

The captain of each group is the spokesman for his side. The director announces the letters of the alphabet in their order. When a letter is announced, the director indicates the group that is to give the Bible name beginning with that letter, and slowly counts ten. If the captain responds before the expiration of the count, the count immediately recommences and the other side thinks of a name beginning with the same letter. This is continued throughout the letters of the alphabet. Whenever one side or the other fails to announce a name within the limit of the count, that failure is recorded by the director; the side having the fewest misses wins. Only the captain of each side may announce the name, which should be quietly communicated to him by any member of his company.

WHO AM I?

This is a game which may be used by a large group of children or young people. It is designed to help them in becoming familiar both with Bible names and with events which are associated with such names.

As each person enters the room, the name of a Bible character is pinned on his back; he is told that he is to represent a Bible character, and must find out his name by asking questions about himself of the other players. The questions must always be answered by the direct reply, "yes" or "no." Any player not giving the direct answer, "yes" or "no," is sent into captivity as a punishment. The "Dictionary and General Index" (9:373) will furnish the names desired.

ACTING PROVERBS

This is an activity game which employs a large number of players. It requires the knowledge of several familiar proverbs. The game may well be preceded by a ten-minute study of the familiar proverbs (6:100-134, 269-296; 4:247-273). Each person will look for a short pithy saying which may be acted by the group. The purpose of the game is to give interest in and acquaintance with the best of the proverbs which relate to life.

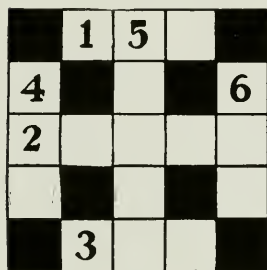
The whole company may be divided into two groups. One group leaves the room, and decides upon a proverb which may be acted, plans the acting, and returns to the other group. The leader of the acting group then makes an announcement, such as this: "We are now going to act for you a proverb consisting of ten words, acting only five words of the proverb." After the proverb has been guessed, the other group takes its turn at choosing and acting.

FAMILIAR PHRASES

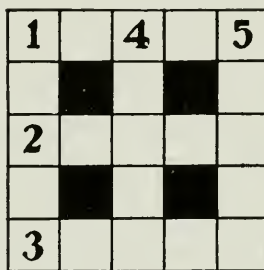
A very pleasant and profitable time can be spent in selecting Biblical expressions that have become part of our everyday speech and attempting to tell in what connection they are used in the Bible text. A list of such expressions will be found on pages 221-227. If the origin of the expression is not known or there is a difference of opinion about it, the reference given after each enables any one to turn to the volume and page of THE MASTER LIBRARY where it may be found.

CROSS-WORD PUZZLES

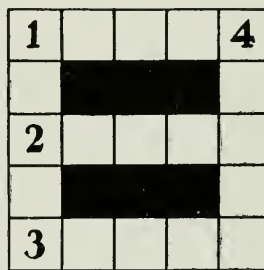
It will be found interesting to make and solve cross-word puzzles. Bible proper names may be used or any other words which can be connected with some Bible incident or parable. The number and arrangement of white squares in the puzzle may be increased, diminished, or rearranged as desired. The following will serve as illustrations:



I



II



III

HOW TO SOLVE

Write one letter in each white square. Words start in numbered squares going either across (horizontal) or up and down (vertical). The letters, when placed in the squares, spell a word up and down or across.

- I. *Horizontal.* 1. A tribe of Israel (1:40) 2. A high priest (7:241) 3. A ship (3:25)
Vertical. 4. A tribe of Israel (1:40) 5. One of Saul's captains (2:88)
 6. A king of Judah (2:206)
- II. *Horizontal.* 1. A king of Judah (2:225) 2. A prophet (4:46)
 3. Home of Abraham (1:5)
Vertical. 1. A book of the Bible (3:193) 4. A tribe of Israel (1:40)
 5. One of David's musicians (6:204)
- III. *Horizontal.* 1. One of the disciples (7:63) 2. Samuel's home (1:338)
 3. The mother of Ishmael (1:28)
Vertical. 1. Abraham's wife (1:17) 4. Abraham's brother (1:44)

I DREAMED I WENT TO THE HOLY LAND

The purpose of this game is to fix in the minds of the players as large a number of names connected with Biblical characters or places as possible.

For example, the leader begins, "I dreamed I went to the Holy Land, and there I saw Adam." The next player on the right says, "I dreamed I went to the Holy Land, and there I saw Adam and Benjamin." Each player repeats in order the names already given and adds a name beginning with the next letter of the alphabet.

This game may be varied by requiring each player to give a name beginning with the first letter of his own name; for example, a child whose name is Robert would say, "I dreamed I went to the Holy Land, and there I saw Reuben."

The game may also be played with the names of places. It can be made more interesting and instructive if events are recalled; for example, the leader might say, "I am going to Ai, where a great battle was fought under the leadership of Joshua." The use of a map (2:157; 7:93) would also add to the interest.



CHRIST AWAKENING JAIRUS' DAUGHTER

From a painting by H. Rauehinger

SEEK-FURTHER QUESTIONS ABOUT THE BIBLE

THESE novel and stimulating questions constitute a minor but useful and attractive series of aids to Bible reading and study. They will give to the one who answers them mastery of many important Bible facts, and will bring to knowledge many hitherto unknown episodes. They will encourage the reading of the Bible, story by story. Indeed, the historical questions in themselves suggest a good story course of reading. Not only do these questions emphasize Oriental customs and bring to light many human traits in the Bible characters, but they will also be found excellent as a review of general Biblical knowledge.

VOLUME ONE

- What city was lost for lack of ten good citizens? 1:20
- Whose family was removed from peril by angels? 1:25
- What patriarch buried his wife in a cave? 1:36-37
- Where did Isaac first catch sight of Rebekah? 1:44
- What two great events were commemorated by stones? 1:65-67, 336
- What was Jacob's other name? 1:80
- What were the six dreams in the story of Joseph, and how were they fulfilled? 1:89-90, 96-102
- Who found a silver cup in a grain bag? 1:114
- Whose bones were carried about for forty years, and then buried? 1:135
- Who was Moses' nurse? 1:143
- Where did the wandering Israelites find the first oasis in the desert? 1:183
- What nation was forced to drink gold? 1:200
- Who hid in a rock to see God? 1:201
- What man urged his son-in-law not to work so hard? 1:206-207
- Who put their feet on the necks of the kings they had conquered? 1:264
- What man got his wife through capturing a city? 1:278
- What king was killed in his summer-house? 1:279
- What soldier would not fight unless a woman would go with him? 1:283
- What general was killed by a tent pin? 1:287
- Who used to thresh his wheat by a winepress to hide it? 1:295
- What soldiers were not chosen to fight because they lapped water like a dog? 1:300
- What timid man was told that what he thought were hostile soldiers were only mountain shadows? 1:310
- What general was mortally wounded by a millstone cast by a woman? 1:311
- How many brothers and sisters did Samuel have? 1:329
- What boy heard a voice in the night? 1:329
- What two boys increased in favor with God and man? 1:329; 7:23
- What child received one of the saddest names ever given? 1:334

VOLUME TWO

- Who went out to seek some donkeys and found a kingdom? 2:5
 What king was taller than any of his people? 2:11
 When did Israel have no blacksmiths? 2:15
 Who ate a little honey off the end of a stick and was nearly killed for it?
 2:18
 How tall was Goliath? 2:29
 Who once carried ten cheeses to a battlefield? 2:31
 Who saved her husband's life by putting an image in his bed? 2:43
 What two friends once met secretly in a field with a boy? 2:47
 What foreigner killed eighty-five priests of God? 2:53
 How did a lie occasion the destruction of a city? 2:53
 Who cut off a piece of a king's robe? 2:61
 What king and what queen went in disguise to consult prophets? 2:79, 318
 What two kings consulted spirits? 2:79, 265
 When did twelve men fight on a side, and all die? 2:88
 What fortress was so strong that its inhabitants boasted that the lame
 and the blind could defend it? 2:95
 What queen objected to her husband's dancing? 2:99
 Who shaved off half the beards and cut off half the clothes of some am-
 bassadors? 2:101
 Who told his servants not to come back until their beards were grown?
 2:101
 What general won for his king a crown set with jewels? 2:102
 Who had six fingers on each hand and six toes on each foot? 2:103
 Who besides David killed a giant? 2:103
 When was a noise in some mulberry trees a battle signal? 2:105
 What great king and what great teacher once crossed the Brook Kidron?
 2:128; 7:238
 What two foreigners refused to desert their Hebrew friends? 2:128; 3:157
 When did David go barefoot? 2:128
 Who once threw stones at a king? 2:131
 Who once gave David a bed? 2:136
 What man hung by the hair of his head? 2:138
 What king wrote poetry about trees? 2:166
 What king composed more than a thousand songs? 2:166
 What king had carved lions beside his throne? 2:185
 What king imported apes from Spain? 2:186
 What king cut down his mother's idol? 2:208
 Who was buried in a bed of spices? 2:210
 What aunt tried to keep her boy-nephew from being king? 2:222
 What boy became a king when he was seven years old? 2:225
 Where was the first collection box placed? 2:227
 Who was Maher-shalal-hash-baz? 2:239
 What king was not allowed to be buried with his predecessors? 2:243
 What king saw the shadow move backward on the sundial? 2:257
 Who installed Jerusalem's waterworks? 2:261
 What king had the longest reign? 2:265

- What king tore his clothes after listening to the reading of a book? 2:271
 What king cut up part of the Bible with a penknife? 2:288
 What king read part of the Bible before an open fire? 2:288
 Whose horses were said to be swifter than leopards, fiercer than wolves, and able to fly like eagles? 2:293
 Who was pulled out of a muddy cell by means of some old rags? 2:301
 What captive king was treated kindly, yet never restored to his kingdom? 2:305
 What king make two golden calves? 2:316
 What king had the shortest reign? 2:323
 What prophet made himself iron horns, and why? 2:333
 What prophet counseled a king against the advice of four hundred other prophets? 2:334
 What king fell out of a window? 2:336
 When was an army frightened by a reflection on water? 2:343
 What king gave orders to throw a woman out of a window? 2:352
 What king received the heads of seventy princes in baskets? 2:354

VOLUME THREE

- What was the curse of Cain? 3:16
 How long did it rain while Noah was in the ark? 3:25
 What is the first ship mentioned in the Bible? 3:25
 Will there ever come a time when there will be no more summer? 3:30
 What man asked his father and mother to get him a wife? 3:51
 What are some of the games and sports mentioned in the Bible? 3:52; 7:276, 307; 8:343
 What two men burned the grainfields of their enemies? 2:126; 3:53
 Whose strength was in his long hair? 3:59
 What man was blinded by his enemies? 3:60
 Who is the first suicide named in the Bible? 3:61
 Who stole an image from a private house? 3:69
 What prophet once asked a widow to bake him a little cake? 3:77
 What man looked seven times from a mountain, and what did he see? 3:85
 Who had a message from God, in a cave? 3:86-89
 What woman redeemed her two sons from a debtor's prison with pots of olive oil? 3:104
 Who forgot a dream, and thereby nearly caused a disaster? 3:128-134
 What king ate grass like an ox? 3:142
 What queen, after refusing to obey a special command, had her act published among one hundred and twenty-seven provinces? 3:173
 Who is the first foreign missionary in the Bible? 3:193
 Who paid the first boat fare in the Bible? 3:193
 Where were the animals once dressed in sackcloth? 3:197
 What preacher made himself a booth, and sat down under it to see what would happen after his sermon? 3:199
 When was it true that to earn wages meant only to put it into a bag full of holes? 3:246
 Who stood beside the jackal's well at night, and what was he there for? 3:266

- Who was a forester in the Bible? 3:266
 What fortress was so weak that its enemies claimed a fox would break it down if he should walk on it? 3:270
 Who slept in their clothes when they were very busy? 3:272
 What was there some loud singing in Jerusalem? 3:275-277
 What men would never step on a certain threshold, and why? 3:345
 Who in the Bible was killed on account of curiosity? 3:349

VOLUME FOUR

- Who had his mouth touched with a hot coal in a vision? 4:21
 What man in the Bible ate a book? 4:64
 What prophet was told to cut off his hair and then to weigh it? 4:65
 What city was to have its gate always shut, and what one was to have its gate always open? 4:72
 Who once met a man in the night riding on a red horse? 4:91
 What prophet describes a plague of locusts? 4:99
 What is the cry of a night watchman? 4:188
 Whose feet are called beautiful? 4:223
 What angels are mentioned in the Bible by name? 4:236; 7:7
 Whose relatives all came one day and gave him earrings? 4:372

VOLUME FIVE

- What is the first blessing in the Bible? 5:3-8
 Who is said to have chattered like a swallow and mourned like a dove? 5:66
 What prophet went down to Egypt to preach? 5:97
 What nation is spoken of as God's washpot? 5:184
 Where is God described as laughing? 5:271

VOLUME SIX

- What prophetess was keeper of the royal wardrobe? 6:48
 What woman was named Noah? 6:50
 Who is like a "jewel of gold in a swine's snout"? 6:55
 What child fled to Egypt to escape massacre, and was befriended by Pharaoh? 6:62
 What stranger was given a house and lands by the king of Egypt, and married the queen's sister? 6:64
 What men broke up a dancing festival? 6:95
 What women were commanded to shave their heads and cut their finger nails? 6:95
 Who is like a roaring lion and a ranging bear? 6:126
 What advice was given to farmers about the weather? 6:157
 Who was the first musician, and who was the first blacksmith? 6:169, 203
 What mention is made of carpenters, masons, and potters? 6:171, 175
 What description of idol-making do we find? 6:177-179
 What is a good description of a sailor's life? 6:187
 What were some of the weapons of war in Old Testament days? 6:191
 What tribe once had seven hundred left-handed soldiers? 6:191

- What men could throw stones and shoot arrows with either their right or their left hand? 6:191
- Who went on a gold-hunting expedition? 6:193
- What are the names of David's choir masters? 6:204
- What city is described as a ship, in the Old Testament? 6:237
- What beautiful city was visited by singing ships? 6:239
- What is the parable of the worthless vine? 6:245
- What is the fable of the thistle that wanted to marry the young cedar? 6:247
- Who once hid a linen girdle under a rock, and what did he mean by it? 6:250
- Who acted out a parable with a tile and an iron pan? 6:255
- What was Samson's riddle? 6:259
- What four things are very little but very wise? 6:260
- What are seven things that the Lord hates? 6:260
- Who will always be poor? 6:280
- What was the penalty in case a man carelessly left a pit uncovered? 6:307
- Were the Hebrews allowed to take interest on money? 6:312
- Why were farmers not allowed to cut grain in the corners of the fields? 6:314
- When did a man become better off after losing a tooth? 6:319
- When was a man exempt from military service? 6:323-324
- How much is the first poll tax mentioned in the Bible? 6:323
- What kind of trees, according to the Law, must be spared during a siege? 6:329
- Why were the Israelites not allowed to eat eels? 6:334
- What nation worshiped God as resting over a box? 6:355
- How many branches had the sacred golden candlestick? 6:355
- What building was overlaid with gold? 6:355
- What offering might a poor mother bring to the Temple? 6:369
- What perfume was made only for a single purpose? 6:369
- What were three principal Jewish holidays? 6:371-378
- On what occasion did people eat their meal standing? 6:372

VOLUME SEVEN

- Why was Jesus accused of breaking the Sabbath? 7:56, 102
- On what occasion was Jesus indignant, and why? 7:59
- Who are some of the women mentioned in the Gospel story? 7:94, 115, 131, 217, 250-252
- Enumerate some of the foreigners with whom Jesus was acquainted? 7:94-95
- Who returned to thank Jesus? 7:105
- Is it possible to be rich, and to have the approval of Christ? 7:108
- What are some of the joyful processions and processions mentioned in the Bible? 3:275-277; 5:258; 7:119
- What two kinds of business men did Jesus find in the Temple? 7:120
- What temptation did Jesus have after feeding the multitude? 7:193
- What passages in the Sermon on the Mount show Jesus' love and knowledge of nature? 7:296-297

Put the Sermon on the Mount in the form of a proclamation of one hundred words. 7:303

Who once found a coin in the mouth of a fish? 7:398

VOLUME EIGHT

What was Paul's other name? 8:71

In what connection is a town clerk mentioned? 8:114

What image was said to have fallen from Jupiter? 8:114

How long did the storm last during which Paul was shipwrecked? 8:147

What was the name of a ship in which Paul had a voyage? 8:150

How does Paul describe a foot race? 8:226-227

What are the pieces of the spiritual armor? 8:227

Name something that nobody can tame? 8:294

What is the last blessing mentioned in the Bible? 8:411

DRAMATIZATION AND PAGEANTRY

WHAT TO DO AND HOW TO DO IT

EVERYBODY ENJOYS MAKE-BELIEVE

THE love of dramatic action is innate; joy in dramatic expression is universal. Even among the most primitive peoples there are found crude forms of dramatic presentations, mostly pantomime. The love for dramatic expression is present throughout the entire age range, from the tiny child playing house to the gray-haired man who frequents the movies. It expresses itself in two forms, active and passive, in the joy in watching others act and in the desire to take an active part in the interpretation of a character or scene. The urge to create and to imitate and the desire to "look-see," as the Chinese so neatly express it, are very strong in every human being.

DRAMATIZATION OF BIBLE STORIES

Bible stories lend themselves particularly well to dramatization, for the Hebrews were an intensely dramatic people. They dramatized their everyday thoughts and experiences; they talked not only with their lips, but with their hands and bodies as well. The news of the day was told in action. The prophets and leaders gave their messages in dramatic form that the impression might be deepened. When the prophet was anxious that Ahab should appreciate the folly of his leniency to Benhadad, he disguised himself and waited by the roadside until the king of Israel approached; then by a bit of dramatic presentation the prophet made the king pronounce judgment upon his own foolishness. At the psychological moment the prophet took off his disguise; the king saw through the parable and realized the truth of the prophet's message (2:332).

When Isaiah, that mighty prophet, with all his power of utterance had been unable to persuade the people to listen seriously to his message, he impersonated a captive, and went from house to house dramatizing a captive's afflictions (2:247-248).

Because of this intense love of dramatic expression, the Hebrews have left us stories that are filled with situations which can be easily dramatized as, for example, the story of Joseph (1:89-135). Not only may it be easily dramatized, but the dramatic rôle pervades the entire narrative, and cannot be ignored. Some of the stories can be reproduced in dramatic dialogue so simple that no costume, scenery, or properties are needed; others are so magnificent that they challenge the latest improvements in equipment to bring forth their beauty and power. Between these two extremes range stories in varying degrees of dramatic possibilities.

DRAMATIZATION WITHOUT EQUIPMENT

IN THE HOME

Let us first consider suitable stories and their use by that best of all story-tellers, the mother in the home. Over and over she tells the Bible stories to her children. Do the children understand the stories? Why do they



Courtesy, Miss Blanche Carrier

THE DEDICATION OF SAMUEL (POSED)

listen so intently? Is it the adventure that thrills them? Is it the rhythm and repeated phrases which fascinate? Have they recognized the vital teaching of the story, that germ which the mother desires to bear fruit in nobleness of character? How may she know the impression made by the story? She may find out by the simple means of allowing them to dramatize it after she has told it.

With this thought in mind she so tells the story that the important characters, scenes, and ideals stand out clearly, with much direct discourse to help the children in the later formulation of their speeches. At the close, when the request comes, "Tell it again," she replies, "Would you like to play the story?" The suggestion is always cordially received. She may allow the children to play it the first time without any suggestions from her, or she may talk over with them the important factors.

The selection of persons to represent the characters should be made by the children, volunteering being encouraged. As the dramatization proceeds, the mother sees instantly whether or not the children have grasped the meaning of the story.

Stories dealing with children, with animals, and nature, appeal most strongly to little children. Such stories as the finding of the baby Moses (1:142-143) and the calling of Samuel (1:329-331) are prime favorites with the little ones, and can be dramatized without equipment.

IN THE CHURCH SCHOOL

Impromptu dramatizations may be effectively used in the beginners', primary, and junior departments of the church school to further impress the story of the lesson. A discussion of what may be expected of the various age groups may be found in the section, "Dramatic Activities," 9:14-16.

Sunday-school teachers sometimes refrain from dramatization in the Sunday-school hour because of lack of facilities and time for stage setting and costuming. While children much enjoy "dressing up," their active imaginations make it quite easy for them to transcend the absence of any special equipment. It would be a pity to withhold from children the joys and profits of dramatization, for the sake of a lack they can forget so easily.

STORIES FOR SIMPLE DRAMATIZATION

In Search of a New Home . . . MBB:297; 1:5	A New Task for a Farmer . . . 1:295-297
The Strange Visitors . . . MBB:300; 1:18	Gideon's Signs . . . 1:297-298
The Price of a Meal . . . MBB:311; 1:59	The Men Tested . . . 1:298-301
The Deception . . . MBB:312; 1:60-62	Gideon Frightens the Enemy. . 1:301-303
The First Night away from	The People Demand a King . . . 1:338
Home . . . MBB:315; 1:65-67	A Dutiful Son . . . 2:5
Finding the Baby Moses	Saul's Reward . . . 2:7-11
. . . MBB:349; 1:142-143	David Visits Saul's Camp . . . 2:31-33
A New Home for a very	David Made King . . . 2:94-95
Little Boy . . . MBB:363; 1:325-329	A Promise Kept . . . 2:108-109
David Anointed King . . MBB:369; 2:27-29	Building the Temple . . . 2:170-175
David Playing Before Saul MBB:374; 2:21-23	Visit of the Queen of Sheba . . 2:182-184
A Generous Offer . . . 1:6-7	The New King—the Revolt . . 2:200-201
The Rescue of Lot . . . 1:11-13	The Little Prince Hidden . . . 2:221-222
The Flight of Lot . . . 1:21-25	The Boy King . . . 2:270
Meeting Rachel . . . 1:68-70	The Jealous Brother . . . 3:14-16
The Return Home . . . 1:73-83	The First Ship ever Built . . . 3:23-25
The Israelites in Bondage . . 1:146-156	The First Voyage . . . 3:25-30
The Contest with Pharaoh . . 1:156-175	Building a Great Tower . . . 3:31-33
The Exodus . . . 1:173-180	The Contest on Mount Carmel . . 3:81-84
Miriam's Song of Triumph . . 1:180-181	Elijah's Farewell to Elisha . . . 3:96-97
The Bitter Waters Made Sweet. 1:182-183	The Boy Taken Sick in the Field. 3:106-109
The Gift of Manna and Quails. 1:183-187	A Little Captive Maid . . . 3:111-113
What Happened on the Mountain 1:190-193	Hebrew Boys at a Foreign Court 3:125-128
Water from a Rock . . . 1:218-219	Belshazzar's Feast . . . 3:143-147
Taking of Jericho . . . 1:250-252	The Bravery of Daniel . . . 3:150-152
A Woman's Part in War . . . 1:285-287	Building the Tabernacle . . . 6:351-357

A BIBLE STORY TOLD AND DRAMATIZED

The following illustrates the way in which a story may be told and simply dramatized by a group in the home or in the Sunday-school class.

A GENEROUS OFFER

MANY, many years ago in the land of Canaan there lived an old man named Abraham. He was very rich, not only in silver and gold, but in flocks and herds, which were a great source of wealth in that country.

Abraham had no son of his own; so years before he had taken Lot, a nephew of his, to live with him. Everything that a father might do for his son, Abraham had done for Lot. He had given him cattle for his own; he had taught him how to trade, and make money. When he grew older, he gave him a tent in which to live and everything to make it comfortable. So in all the land there was not to be found a young man so well treated, so generously provided for, and so rich in his own name as Lot.

Because the two men had so many cattle and sheep, it was necessary for them to have a large number of herdsmen to care for the animals, to find pasture for them, to protect them from the wild beasts, and to see that none strayed away. When the herdsmen of Lot met the herdsmen of Abraham, there was apt to be trouble, for they always seemed to find something to quarrel over. One day as Abraham was walking in the field, he chanced to see a meeting of the two groups. Both arrived at a well about the same time, and both claimed the right to water their cattle first.

Abraham's men said, "Our master is greater than yours, so we have the first right."

Lot's men answered, "We were here first, and we have the right to water our cattle first."

So they went on disputing until some of the men became very angry, and one of Lot's men struck one of Abraham's men. Then there was great confusion. Some of the men tried to separate the two who wanted to fight; others joined in the fight and hit any one who came within reach. Quickly Abraham sent one of his servants to order the men to stop quarreling. Of course they had to obey, for even Lot's men knew that Abraham was the real chief and his word was law.

Abraham was very thoughtful as he returned to his tent. When he reached it he did not enter, but stood for some moments looking out across the fertile plain of the Jordan which stretched out before him. Then he turned and gazed at the hill country all about him. Slowly he shook his head, and in his face was a look of great sadness. Without speaking to anyone, he walked across the short open space that separated his tent from that of his nephew. He did not enter, but called, "Lot, Lot, art thou within?"

Instantly the flap of the tent was lifted and Lot appeared.

"Here I am, uncle." When he saw the expression on Abraham's face, he asked, "Why art thou troubled?"

Abraham answered, "Hast thou heard of the quarrel between thy herdsmen and mine?"

Lot's face grew grave as he answered, "Yea, I have heard. Those men are always quarreling over something. But if I sent mine away and found others, they would quarrel just the same. What can be done?"

Abraham answered, "Come with me."

He led Lot out to a near-by hill. For a moment he spoke no word. Then he placed his hands on Lot's shoulders, looked him in the face, and said, "If this quarreling continues, soon we shall be taking sides with our men and be drawn into a quarrel. This must not be, for thou art as a son to me. The only thing to do is for us to separate while we are still friendly and at peace." Turning, he swept his arm out over the landscape. "Look, is not the whole land before us? Choose which part thou wilt take. If thou wilt take the left hand, then I will go to the right; or if thou wilt choose

the right, I will go to the left. Only let there not be strife between thee and me and between thy herdsmen and my herdsmen, for we are of the same family."

Lot was so amazed at his uncle's offer that for a moment he could not speak. Up to this time they had both stayed in the hill country where, though the soil was only fairly good, they had this advantage that the towns and cities were far away, most of them down in the valley, so that Abraham and Lot could pasture their cattle in the great open spaces around about and not be annoyed by other men.

Lot raised his eyes and looked down into the valley. He knew just what he would see, for he had looked upon it many times. The great valley of the Jordan lay below like a carpet of green, for it was level and well-watered, causing the grass to be green and thick. But that was not all he saw. The plain was dotted all over with towns and cities. How often Lot had wished that he lived in one of them instead of in the hill country where there were so few people! He used to wonder how the young men in the towns spent their days; he was quite sure they must have a pleasanter life than his. Now, by his uncle's offer he had a chance to go and live in any place in the valley he might choose. He could hardly believe it true for his uncle was older, richer, and more powerful and by every right should have taken the richer land for himself. He could not understand his uncle, but it was too good a chance to let pass.

So Lot answered, "I will take my flocks and my herds and my men and move down into the valley."

Abraham replied, "Then I will remain here in the hill country."

Lot said, "Thou art very generous, as thou hast ever been."

Abraham knew that Lot had chosen for himself what he thought was the better land and left the poorer for his uncle, but he smiled at the young man and said, "Go thy way and may the Lord go with thee."

The evening shadows were fast shutting out the light of day as Lot hurried back to his tent. Abraham did not go with him, but remained on the hill thinking. Suddenly it seemed to him that he was not alone. He felt that the spirit of the Lord was with him, and a voice spoke unto him saying, "Lift up thine eyes and look northward and southward and eastward and westward. All the land which thou seest, I will give to thee and to thy seed. Arise, walk through the land for I will give it unto thee."

As Abraham walked back to his tent in the quiet, starlit night, a strange happiness filled his heart and he thought, not of the land, but of God and his care for his children.

DRAMATIZING THE STORY WITHOUT EQUIPMENT

CHOOSING THE CHARACTERS

The above story may be dramatized in the home with a few children, or at the church school where many children are available. The first step is to decide who shall represent the characters. Many will be eager to play the part of generous Abraham, but few will volunteer to play selfish Lot. However, some one who is keenly interested in the story will consent. A group of herdsmen for Abraham and another group for Lot are needed. Any other children may be used for sheep.

In dramatization, the person of God or Christ is never taken by a child. Sometimes a voice coming from another room is used. The arrangement that appeals most readily to children is to have the message brought by an angel. Like fairies, angels are very real to young children and are always welcome visitors. In this story the angel would appear to Abraham and say, "Listen unto the words of the Lord," or "Thus saith the Lord," or words to that effect; then she would deliver the message.

ARRANGING THE SCENES

The next step is to decide upon the scenes. Scene I may represent the quarrel between the herdsmen, with Abraham, unseen by them, in the background.

Scene II may show Abraham in an attitude of deep thought, resulting in his decision to visit Lot and tell him of the plan for separation. No talking is necessary, for by illustrative action the one who impersonates Abraham can make the other children sense his thoughts and feeling.

In scene III the offer is given and the choice made.

In scene IV Abraham appears alone. As he stands there sorrowful, for he loved Lot and was sorry to part from him, suddenly the voice or the angel speaks to him. He falls on his knees in attitude of prayer. After the voice has ceased or the angel has disappeared, Abraham rises slowly to his feet. The look of disappointment and anxiety is gone and in its place is one of quiet happiness and understanding.

GUIDE BUT DO NOT DICTATE

There are no lines to be memorized. The children give much of the conversation in their own words, hence no written dramatization of the story can be given here. If the story is retold frequently to the children, they will gradually come to use Biblical words and sentences, and much of the conversation will naturally fall into the language of the Bible.

A few details as to place and position must be arranged before the playing begins; the well where the herdsmen meet and quarrel, the hilltop on which Abraham stands, the direction in which the valley of the Jordan lies must all be known to every child who is to take part.

When all details have been arranged the playing begins. The mother or teacher does not interrupt unnecessarily with suggestion or criticisms, but allows the children to go through the story as they feel it. If the story has been carefully told, one does not need to fear that confusion and hilarity will result, even in the quarrel. The children will live the situation and to them it will be a serious matter.

DRAMATIZATION WITH SIMPLE EQUIPMENT

IN THE HOME

To every child there comes, sooner or later, the desire to appear before an audience, even if it be only an audience of one. It is the show-off period. The children who have dramatized stories with mother will want to show father or the guest in the home how they play the story. There will come then the desire for something in the nature of scenery, costumes, and properties. A couch cover thrown over a morris chair or piano bench will answer for the throne of Pharaoh; a dark auto robe over an upturned chair will make an excellent boulder behind which David may



Courtesy, Miss Alberta Munkres

THE PRINCESS PRESENTING THE BOY MOSES TO PHARAOH

lie hidden; the couch pulled out from the wall will serve for a horrible pit into which Joseph may be thrown. Mother's scarf will make a princess of her daughter, or a string of beads crossing the forehead and encircling the head will make a Queen Esther; a skin across one shoulder will identify the shepherd boy; a bright scarf twisted about the head and a gayly colored blanket or shawl hanging from the shoulders will serve for Abraham, the patriarch, while the young man with him, who wears only a simple turban and no mantle, is easily recognized as his nephew Lot.

IN THE CHURCH SCHOOL

In the class or during the opening service of the department, an impromptu dramatization is often used. The costumes and properties are as simple as those used in the home. A bit of bright ribbon or a sparkling ornament will distinguish a queen; a cane will serve as a scepter for a king; a turban or mantle will identify the hero.

PUBLIC DRAMATIZATIONS

The simple form of dramatizations may be used with children on many occasions; older boys and girls, however, like to wear costumes, use

realistic properties, and dramatize stories before a large audience. On such occasions a beautiful, artistic, and finished production should be the aim. The utmost care must be used if the dramatization is to be presented at a public gathering. The procedure is as follows:

1. Select a story filled with action; prepare and tell it with much direct discourse so that dramatization will be easy.
2. Allow the boys and girls to suggest the scenes in their order and decide what shall take place in each.
3. In rehearsals employ different children for each of the various characters. Select for the final presentation the boys and girls who best interpret the spirit of the story.
4. Allow the children to criticize, and suggest changes.
5. Change and improve the dramatization until the desired result is achieved.
6. Practice playing the story repeatedly, but retain spontaneity.
7. Provide simple costumes. Cheese cloth, scarfs, veils, and flowers can be made to produce marvelous effects.
8. Have at least two rehearsals when costumes are worn and properties used, so that there may be no confusion at the public presentation.
9. Encourage the boys and girls to use Bible English, quoting sentences from the Bible whenever appropriate.

STORIES EFFECTIVELY DRAMATIZED WITH LIMITED EQUIPMENT

The Joseph Stories	1:89-135	Elisha Repays a Kindness	3:105-109
Hiding the Baby Moses	1:142-143	Naaman and the Captive Maid	3:111-115
Miriam's Song of Triumph	1:180-181	Daniel the Courageous	3:125-152
The Golden Calf	1:196-201	Ruth Goes to a Strange Land	3:155-166
Joshua, the New Leader	1:237-238	A Queen Who Saved Her People	3:169-190
Samuel's Duties in the Temple	1:325-329	Nehemiah, a Servant of the King	3:263-266
Saul Chosen King	2:8-11	Nehemiah, the Patriot	3:263-282
David Anointed King	2:27-29	The Return of the Israelites and Their First Work	3:269-277
David in the Home of Saul	2:36-40	Isaiah's Vision	4:21
David and Jonathan	2:36-47	The Nativity	7:10
David's Popularity	2:36-37	Flight into Egypt	7:16-18
David's Escape	2:42-43	The Easter Story	7:250-252
David Finds Saul in a Cave	2:61-62	The Prodigal Son	7:305-308
David's Generosity to an Enemy	2:70-73	The Lost Coin	7:309
The Return of the Ark	2:97-99	Parable of the Talents	7:328-330
Solomon, the Popular King	2:165-168	Parable of the Tares	7:337
Visit of the Queen of Sheba	2:182-186	Parable of the Ten Virgins	7:378
A Lost Book Found and Read	2:271-272	The Apostles Are Imprisoned	8:18-19
Elijah Cared for by God	3:86-89	Peter Imprisoned	8:41-43
Naboth's Vineyard	3:89-96	Paul's Conversion	8:58-60
Elisha Helps a Poor Widow	3:104		

DRAMATIZATION OF ORIENTAL CUSTOMS

In addition to stories, there are many Oriental customs mentioned in the Bible that are absolutely unfamiliar to the children of Western lands.

A knowledge of these customs and forms is necessary to a complete understanding of the stories in which they figure. One of the best methods of explanation is dramatization. A few which permit of dramatization are given in the accompanying list.

ORIENTAL CUSTOMS WHICH MAY BE EXPLAINED THROUGH DRAMATIZATION

Washing Feet as an Expression of Hospitality	1:18, 21; 6:59	Crowning a King	2:223; 3:175; 5:276-277
Carrying Water Jars	1:44-48; 7:184-187	Gleaning in the Harvest Field	3:158
Playing on a Harp	1:74; 2:22-23	A King's Use of a Scepter	3:178
Oriental Salutations	1:112; 2:65; 3:158	Reading the Law	3:287-288; 6:339-341
Sleeping on a Housetop	1:239; 8:33	Watching Sheep at Night	7:10-13
Threshing Grain	1:295; 2:121	Reclining at Meals	7:115, 222
Blowing Trumpets	1:298, 301, 302	Sheep and the Sheepfold	7:212
Anointing a King	2:8, 27-28, 153, 223	Sowing Seed	7:371
Drawing Water from a Well	2:44-45; 7:184-186	Grinding at the Mill	7:380
		(For pictures illustrating customs see)	9:237-241)

AN ILLUSTRATION OF SIMPLE DRAMATIZATION

The following is a dramatization for older boys and girls in which a small amount of equipment is used, most of which can be made or procured by the boys and girls with the assistance of their teachers.

THE BABY MOSES HIDDEN AND FOUND

Act I

Place—*By the bank of the Nile. Aaron on watch.*

Enter Miriam with air of caution and secrecy.

Miriam (*in low voice*). Hast thou seen any one?

Aaron. Not a soul.

Miriam. I ran down the street, and there by the big well I saw three of Pharaoh's officers seated on the ground talking.

Aaron. Dost thou think they will come this way?

Miriam. Nay, not for a while. They were having an argument. For a time they will forget the Hebrews. Why should Pharaoh wish to destroy all the Hebrew babies?

Aaron. It is only the boys that he is seeking. He knows how brave are the Hebrew men, and he fears that some day they will be stronger than the Egyptians and will rule the land.

Miriam. I wish they would!

Aaron. Nay. My father says the Hebrews do not seek power. They wish only for a home with land for their flocks and herds. Pharaoh will not believe that; so he has ordered that all baby boys be put to death, that there be not men to fight in the future.

Miriam. Well, he hath not found our baby.

Aaron. Hush! (*looks about*) An officer may be hiding near.

Miriam. Always we have to watch lest some one hear us or the baby. I am frightened every time he crieth.

Aaron. Our mother hath kept him so well hidden that no one hath seen or heard him. But every day he grows older and his crying is louder. I fear lest the officers may hear him.

Miriam. That is why our mother hath planned to hide him here by the river. Look, she is coming! (*goes to meet Mother*)
 Aaron (*goes to opposite side*). I will watch here while ye hide him.

(*Enter Mother with child*)

Mother (*cautiously*). Is it safe for me to approach?

Miriam. Yea, no one is near. Everything is ready. (*goes to reeds*) See, I have hidden the tiny ark here where the rushes are thick.

Mother (*following*). We must hasten lest we be seen. (*They put the child in the ark.*)

My precious boy! I hope he will not cry.

Miriam. If he does, I hope the officer will not hear him.

Mother. May the Lord protect him and thee as thou shalt watch him!

Miriam. I'll watch him every moment and run to thee if harm threatens. (*goes into rushes*) The reeds are so tall here no one can see me.

Mother. Thou must watch closely, Miriam. The safety of our babe is in thy keeping.

Miriam. I will not forget nor run away.

Mother. I must leave thee now, lest an officer see us and ask questions. Remember all that I have said.

Miriam. Yea, thou canst trust me.

Aaron (*in low voice*). Mother, come here! (*Mother goes quickly to Aaron.*) Yonder comes an officer.

Mother. We must leave at once. Come. (*Mother and Aaron start toward entrance.*)

Aaron (*glancing back*). He has gone the other way.

Mother. The Lord be praised! The child's life is spared for another hour. Come, we must not be seen here. (*Exeunt Mother and Aaron.*)

(*Curtain*)

Act II

Scene. *Same as Act I. The end of the ark is just visible among the reeds. Miriam is concealed near by. Enter Princess and her maidens at extreme right. The Princess carries a flower. Two of the maidens hold huge fans to protect the Princess from the sun. Other maidens carry cushions, garments, etc.*

Princess. This has been a beautiful walk along the river bank.

First Maiden. It is the favorite walk of the Princess.

Princess. Yea, I always find something new in it. Never has it been so lovely as today. The sky is so blue and the river so still. I shall enjoy my bathing.

Second Maiden. Wilt thou bathe here or shall we go on farther?

Princess. Let us rest here. I would sit and look at the river awhile before I bathe. (*Maidens arrange cushions. Princess sits down so as to be facing the ark.*)

Third Maiden. Art thou comfortable, fair Princess?

Princess. Yea, it is pleasant to rest after the long walk. Who will sing for me? Wilt thou, Ephesia?

Ephesia. I shall be happy to, O Princess, if my songs will please thee.

Princess. Thy songs always please me. Sing something low and sweet.

(*Ephesia sings some appropriate song. Princess leans back on the cushions and gazes out toward river.*)

Princess (*as singing ends*). Thank you, dear singer. Thy songs have power to banish all weariness. Now I am ready for my bath. (*Rises to her feet; moves toward bank, pauses, peers forward, and looks closely at ark*)

First Maiden. What is it that thou dost see, O Princess?

Princess. Look! Dost thou see anything unusual? (*All the maidens eagerly look in same direction.*)

Second Maiden. What is it?

Third Maiden. A basket.

First Maiden. Nay, it is a bunch of rushes.

Princess. Let us make sure. (*leads way into reeds*) This never came here by chance.

Ephesia. Why should any one place it here?

Princess. Perhaps when we have examined it, we may be able to tell. Pull it out here into the open.

Second Maiden. O Princess, be careful! Thou knowest not what is in it.

Princess. That is why I wish to open it. Who will help me? (*First and third maidens drag basket from river.*)

First Maiden. Here it is. Shall we open it?

Princess. Nay. I will do that myself. (*opens the basket*) A baby!

Maidens. A baby!

Second Maiden. A real, live baby!

Princess. Poor thing, he is crying. (*takes him out*) Why, he is one of the Hebrew children.

Maidens (*with surprise*). A Hebrew?

Second Maiden. Why should he be hidden here? (*Other maidens try to silence her by gesture but she does not understand.*) What is the matter? I only asked, "Why should he be hidden here?"

First Maiden. His mother must have hidden him away from the officers.

Second Maiden. Oh!

Princess. Poor little child! Well, the officers shall not touch him.

Third Maiden. How canst thou say that? Thou knowest the command of thy father, Pharaoh: "Every son that is born of a Hebrew shall be cast into the river, and only daughters shall be saved alive."

Princess. I know that is the order. But my father will not refuse the request of his favorite daughter. I shall ask for the life of this child.

Second Maiden. What wilt thou, an Egyptian princess, do with a Hebrew child?

Princess. I shall adopt him. He shall be known as the princess' son. Though he be a Hebrew, he shall be brought up amid the splendors of my father's court.

First Maiden. Art thou not afraid harm may come to him there? Who will care for a Hebrew babe?

Princess. He must be carefully tended, for he is mine. I love him. See, he smiles at me.

(*Enter Miriam*)

Miriam (*bowing low before the Princess*). Wilt thou let me speak to thee, O most honored Princess? I was yonder in the reeds and saw thee and thy companions as ye came to bathe. So lovely art thou, O Princess, that I came nearer the better to see thee. So it was that I saw thee as thou didst find the child. I heard also thy words concerning him. Now hear me. Would it be pleasing to thee to have a nurse from the Hebrew women to care for the babe?

Princess. A Hebrew nurse for a Hebrew child! Thy plan is a good one. But where can I find a woman who will give the child good care?

Miriam. Perhaps I can help you. I, too, am of the Hebrew race. If thou wilt tarry here a while longer, I will fetch a woman to whom thou mayst trust the child.

Princess. Go, quickly, bring the woman that I may speak with her. (*Exit Miriam*)

First Maiden. Wilt thou take the Hebrew woman, as well as the Hebrew child, to the palace?

Second Maiden. I shall be sorry for her, for I fear the Egyptian women may not be overkind to a woman of this despised race.

Princess. A better plan occurs to me.

(*Enter Miriam and the Mother*)

Third Maiden. The child cometh with the woman.

Miriam. This woman, O Princess, is ready to serve thee. (*Mother bows low before Princess.*)

Princess. Let me see thy face. (*Mother throws back veil and looks into face of Princess.*) Thou hast a kind face. Wouldst thou take good care of this child if I left him with thee?

Mother. Aye, Princess. No one would give him better care than I.

Princess. Let me see thee hold the babe. (*Mother takes child, holds him lovingly.*)

Why, already, thou dost seem to love him.

Mother. He is a beautiful boy. It is easy to love him.

Princess. Aye, so I felt. As soon as I took him in my arms and kissed away his tears, I began to love him. Take him to thy home, give him the best of care. Everything he shall need, I will provide. When he is older grown, he shall live with me at the palace, but for a few years thou must keep him. I will pay thee wages for thy task. His name is Moses.

Mother. I will do the will of the Princess. (*to Miriam*) Come with me, child. (*Exeunt Mother with babe, followed by Miriam.*)

Princess (*rising*). What an unusual morning this has been.

First Maiden. Art thou ready now to bathe?

Princess (*in surprise*). To bathe? Ah! I had forgotten the reason for our coming here.

Nay, I'll not bathe this morning. Let us return. I would be alone to think of this strange occurrence. (*Moves a few steps, stops, turns, and looks in direction taken by Mother*) Farewell, little Moses, my son, until I see thee again. (*Exit Princess followed by maidens.*)

(*Curtain*)

DRAMATIZATIONS INVOLVING EXTENSIVE EQUIPMENT

FOR YOUNG PEOPLE AND ADULTS

When young people and adults attempt to present a dramatization, they desire one that is carefully worked out as to acts, scenes, lines, and cues. It must be a work of art, beautiful and worthy of careful preparation, if it is to command the time of busy people. It will require appropriate scenery, correct properties, necessary costumes, and ample lighting equipment. Dramatization usually, and pageants always, require music. The organ, piano, violin, solos, and chorus can all be used. Sometimes there are calls for elaborate dramatizations by children, when every bit of the above mentioned equipment will be needed.

Dramatizations and pageants afford young people an opportunity to render service of real value to their church. Not only does the dramatic presentation of a Bible story make a worth-while program for a Sunday service, but it furnishes the young people with the means of contributing to their church in a manner natural to their years and experience.

STORIES FOR ELABORATE DRAMATIZATION

Joseph, Who Rose from Slavery to Power	1:89-135	The Story of Ruth	3:155-166
Moses, the Great Deliverer . . .	1:141-231	Esther, the Patriotic Queen . . .	3:169-190
The Visit of the Queen of Sheba .	2:182-184	The Testing of Job	4:277-373
The Sins of Ahab.	2:325-336	The Nativity	7:10
The Feast of Belshazzar	3:143-147	The Easter Story	7:250-252
		The Work of the Apostles	8:5-45



THE ANNUNCIATION

From a bas-relief by Andrea della Robbia

ON BETHLEHEM'S PLAINS

A dramatization of the Christmas story requiring costumes, lighting, and scenery

CHARACTERS

In order of their appearance

ANGEL SOLOIST—a young woman

CHORUS OF ANGELS and CHERUBS—primary and kindergarten children

MARY—the mother of Jesus

ANGEL OF THE ANNOUNCEMENT—a young woman

TRAVELERS ON THE WAY TO BETHLEHEM—several men, women, and children

MOTHER and CHILD—travelers

FATHER

MOTHER

TWO CHILDREN,—a boy and a girl

EZRA—a friend of the family

JOEL—a friend of the family

JORIM—an old shepherd

ZARAH

ELON

HEBER

BELAH

A group of travelers journeying together

Shepherds

CHORUS—off-stage (not the children's chorus)

FIRST ANGEL OF THE TRUMPET—a tall girl

GASPAR—a youthful king

MELCHIOR—a middle-aged king

BALTHAZAR—an older king

SECOND ANGEL OF THE TRUMPET—a tall girl

JOSEPH



ANGEL WITH TRUMPET
From a painting by Fra Angelico

COSTUMES

Angels. For the Angel Soloist and the Angel of the Announcement copy Fra Angelico's angels (5:322; 9:68). The soloist may wear a blue gown decorated with gold stenciling, and the Angel of the Announcement a red one. The wings can be made most effectively from white metal cloth which has been tinted, only the upper part of the wing being wired. The lower part, being free, moves gracefully with the movement of the body. Halos may be made from a circular piece of cardboard, gilded and decorated with an inch border and worn at the back of the head.

Mary. White undergarment, blue overgarment; over the head a long, flowing covering of blue with white or flame lining. See "Illustrations" (9:325) for Madonna pictures and use them as models.

Travelers. Ordinary Oriental costumes. Bright-colored blankets, shawls, couch covers, and scarfs may be used.

Shepherds. Straight undergarments of burlap, a striped mantle hanging from shoulders, bright-colored turbans, bare arms. A staff for each. If crooks are desired, they may be cut from cardboard and fastened to the ends of poles. The place of attachment, if wound with brown crêpe paper, will not be noticed.

Gaspar. The youngest of the three kings may be dressed like a Persian. His robes should be rich and gorgeous.

Melchior. The older man may be dressed as an Egyptian.

Balthazar. The oldest, as an Arabian. The idea is to have the kings different in appearance, but all gorgeously dressed. See Hornblower and Houston, *Ancient Egyptian, Persian, and Arabian Costumes*, for suggestions.

PROPERTIES

A bench or seat for Mary.

A lily for the angel.

Fire for the shepherds. This may be arranged by using red electric light bulbs or flashlights, covered with red tissue paper, and a few small sticks.

Casket for the gold. This may be made by taking a small box, covering it with modeling clay and painting with gold paint. This may be secured with brush at a ten-cent store. The effect will be that of a richly carved jewel-box.

Incense burner for the frankincense. Have it filled and burning. King swings it easily to and fro as he walks.

Jar of myrrh. The round ice-cream carton makes a good foundation for the jar. Build up with cardboard and cover with gold paint.

Manger. This may be made from slats nailed together or from a small box supported by wooden legs. Hay should appear at top and between slats. The manger should be lined with tin to hold the high-powered amber-colored electric light. All the light for the Nativity scene is radiated from the manger. The tin protects the hay from any possibility of fire.

Trumpets. Gilded cardboard or gilt paper made into the form of a long trumpet.

LIGHTING

Blue and amber footlights.

Blue and amber gelatine slides.

Spotlight. Used for the Angel of the Announcement and for Mary in tableau at the end of Scene I.

Scene I

Solo and Chorus. "Hark, hark, my soul," (*They sing first and second stanzas and chorus. The solo is sung behind the curtain. As the chorus is reached, the curtain is opened; a bright light is thrown on the stage, showing Chorus of Angels and Cherubs on an upper level. In the center stands the Angel Soloist. Grouped on either side are children as angels and smaller children as cherubs. In case of a high pulpit at rear of platform, the angels may be grouped on the steps and on the top of the pulpit. The Soloist stands in the center, raised above the others. The Angels and Cherubs join in the chorus.*)

Angels and Cherubs. "Angels of Jesus, angels of light,
Singing to welcome the pilgrims of the night."

(*On the lower level, in front and at one side, Mary is seated in a listening attitude. As the singing ends, the light is taken off the chorus and the Angel of the Announcement appears to Mary. Amber light should be thrown on the angel. Mary is startled and arises.*)

Angel of the Announcement.

"Hail, thou art highly favored,
The Lord is with thee:
Blessed art thou among women. (*Mary shows signs of fear*)
Fear not, Mary: for thou hast found favor with God.
A son shall be born unto thee,
And thou shalt call his name Jesus.
He shall be great, and shall be called the Son of the Most High."

Mary. "How can this be?"

Angel of the Announcement. "The Holy Spirit will come upon thee, and the power of the Most High will overshadow thee."

Mary (*kneeling and reaching out her arms to the angel*). "Behold the handmaid of the Lord; be it unto me according to thy word."

(*Angel of the Announcement gives Mary a lily. See Rossetti's "Behold the Handmaid of the Lord," page 71, for suggestions as to pose.*)

(*Exit Angel.*)

Mary (*still kneeling*). "My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed." (*She assumes attitude of prayer.*)

(*The organ plays softly a few bars of music while the tableau is held.*)

(*Curtain*)

Scene II

Place—*The road to Bethlehem*

Time—*The first Christmas Eve. A soft blue light is thrown on the stage. A procession of travelers on their way to Bethlehem pass slowly along. In the procession are men, women, the aged, little children, the lame, the sick, and the blind; some go singly, others in groups. The people walk as if weary, having come a long way. The children act tired and sleepy.*

Child. O mother, I am so tired.

Mother. I know, dear, but we are almost there. Surely you can go a little farther, for you have done so well already. When we reach Bethlehem, you shall rest and sleep.

Child. I hope we are nearly there.



"BEHOLD THE HANDMAID OF THE LORD"

From a painting by Dante Gabriel Rossetti

Mother. We are. Come! (*Exeunt Mother and child. A few more persons pass: then enter a group consisting of Father, Mother, two children,—a boy and girl—and two men, Joel and Ezra. Little girl stops.*)

Girl. Mother, I can't go another step.

Joel. Poor little thing, of course she is tired. Let us rest awhile, then she will feel better.

Mother. I am not sorry to rest a bit myself. (*Sits down and the children sit near her, little girl's head in Mother's lap. More people pass by.*)

Ezra. The road is full of strangers, all going to Bethlehem.

Boy. Why does every one want to go to Bethlehem?

Ezra. They do not want to, but they have to. Cæsar has issued a decree that all the people shall be taxed. Every man must leave his home, his work, his flocks, and his herds and journey back to the place where he was born, that a census may be taken for Cæsar.

Boy. Why does Cæsar want to know how many people there are?

Ezra. So that he may raise more money. When he learns through the census how many men there are in a place, he will know how much money to demand from that town.

Joel (*sarcastically*). He needs a few more chariots and servants, and we must pay for them.

Mother (*looking about*). Hush! Some one may hear you.

Father. Yes, Cæsar's spies are everywhere. A man needs to be careful what he says even when he thinks he is safe.

Ezra. Taxes, spies, injustice—all forms of Roman tyranny! And when is it to end? Never, unless we rise in rebellion and throw off the power of Rome.

Father. Israel cannot do that now. What chance has she against the armies of Cæsar? The promise is that some day there shall be a king of the Jews who shall save his people. If only he would come now!

Ezra. That promise was made long ago. Centuries have passed, and the king has not come. He will never come now. It is too late. God is angry with his people. Israel's king will never come.

Joel. Nay, nay. Where is your faith? God has not forsaken his people. In his own time he will send the king, and I think the time is near. Surely, never did Israel need a leader more than now. I think the king may come even in our day.

Mother. You speak well, Joel. God does not break his promise. The king will surely come, perhaps not in our day, but he will surely come!

Ezra. I wish I had your faith. (*A few more travelers pass by. Rising.*) Let us go on to Bethlehem or we shall not be able to find shelter for the night. Every place will be filled.

Father (*rising*). Yes, we must move on. (*Helps Mother and children to their feet.*) Come, let us go. (*All start toward entrance and pause as Jorim enters.*)

Ezra. Here comes a shepherd.

Father. Are you come from Bethlehem?

Jorim. I have just left there.

Father. Is the place filled?

Jorim. Aye, the inn is crowded, every home is full, and many are lodged in stables and under any friendly shelter they can find.

Mother. Let us hasten. We must find a place for these poor tired children.

Ezra (*bitterly*). Never mind how tired we are or where we sleep, we must be counted. Come on, Cæsar must be obeyed. (*Exeunt all but Jorim.*)

Jorim. How the people hate Cæsar! (*pause*) Well, they have cause, and there is little hope that times will be easier. (*Starts on, then pauses.*) Here come the other shepherds. (*calling to them*) Ho, there! This way, this way!
 Shepherds (*off-stage*). Coming! coming!

(*Enter Zarah, Elon, Heber, Belah*)

Jorim. Greetings, friends.

Shepherds. Greetings, Jorim.

Zarah. Are you come from Bethlehem?

Jorim. Aye.

Elon. Are there many strangers in town?

Jorim. The place is full to overflowing. You would never recognize the quiet little town of Bethlehem in the crowded, noisy scene I left.

Belah. Tomorrow will be a great day. It has been years since there has been such a gathering as this at Bethlehem.

Zarah. May it be years before there is another such! This enrollment is simply another name for robbery. Already our taxes are too heavy; now they will be increased again. And who knows what Cæsar's next plan will be? Would that he and all Romans would perish!

Jorim. Man, man, be careful! You speak treason.

Zarah. A man dare not even speak his thoughts lest he be overheard by some hidden spy and be arrested and thrown into prison.

Belah. You would do well to heed your own words lest such a fate come upon yourself.

Zarah. I am so weary of keeping still. If only Israel had a powerful leader, how gladly would we follow him!

Belah. Perhaps one may appear soon. In times of great stress they have always come. It was so with Moses, with Samuel, and with Gideon. Surely, never has Israel been more oppressed than now. If only her king would come now and overthrow the power of Rome and free Israel!

Jorim. Sometimes I wonder if we have understood the promises aright. Of late I have been thinking much of them as I sat out under the stars at night, guarding my sheep. I find no promise of one who will be mighty in battle and strong enough to overthrow Rome. Listen to this description of him: "He is despised and rejected by men; a man of sorrows and acquainted with grief. Surely he hath borne our griefs, and carried our sorrows. Yet we did esteem him stricken, smitten of God, and afflicted. But he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him, and with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all."

Elon. Some have even said that he who shall come shall be to the people as a shepherd is to his sheep.

Jorim. Many have thought so.

Heber. In that case, we shepherds should be among the first to recognize him.

Jorim. Would to God he would come in our day!

All (*softly*). Aye, aye. (*Silence falls upon the group, each man seems lost in his thought. The light begins to fade.*)

Belah. The lights of Bethlehem have gone out. At last the town is still.

Heber. An unusual stillness seems resting upon the plains tonight. The wind has ceased to rustle; yonder brook makes no sound as it flows over the sands; even the sheep are quiet.



CHRISTMAS PROCESSION, BETHLEHEM

Elon. The world seems rapt in peace, as though strife had ceased. Let us spend the night here. I'll make a fire to protect us from the chill of the night. (*Gathers sticks and lights fire, while shepherds assume positions of rest, some lying, others half reclining on the ground. After a few moments of silence a chorus off-stage sings very softly the first and second stanzas of "Oh, Little Town of Bethlehem."*)

Jorim (*sits up in listening attitude*). I thought I heard the sound of singing.

Zarah. So did I.

Elon. And I.

Belah. And I.

Jorim. Strange we should all have heard it.

Heber. There is something strange about the night itself.

(*Bright light floods the upper level, revealing Angel Chorus. Shepherds kneel or hide faces on ground.*)

Chorus (*sings to the tune, "Christmas" C. M.*).

"All glory be to God on high,
And on the earth be peace;
Good will, henceforth, from heaven to me,
Begin and never cease."

Angel of the Announcement (*as singing ceases*). "Fear not, for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord. And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes and lying in a manger."

Chorus (*repeats song*). "All glory be to God on high," etc.

(*Light fades, chorus vanishes, silence falls. One by one the shepherds slowly raise their heads, look about them, then at one another.*)

Jorim. This night the prophecies are fulfilled. The Messiah has come.

Belah (*rising*). "Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us."

Elon (*rising*). I want to go, but I am almost afraid to behold such wonder.

Zarah (*rising*). Aye, so am I. (*Exeunt Shepherds.*)

(*Curtain*)

Scene III

Silhouette of the Desert

A curtain of thin material, gauze or blue cheese cloth, on which have been sewed palm trees cut from flannel and over which a blue light is thrown, will increase the illusion of distance and night. The curtain is placed between the audience and the persons on the stage. A bright star shines at one side.

First Angel of the Trumpet (*Enters and sings, "There's a Beautiful Star," page 86, in Hymnal for American Youth. Exit Angel.*)

(*Enter Gaspar*)

Gaspar. The star still moves on, and so I follow.

(*Enter Melchior*)

Gaspar (*aside*). Ah, another traveler. From whence comest thou and whither goest thou?

Melchior. From a far-distant land I come, but where my journey will end I know not. I but follow on (*looks intently at star*).

Gaspar (*in surprise*). The star! Dost thou, too, follow the star?

Melchior. Aye, its light hath shone for me and I will follow wherever it leads, for I would find the new-born King. I have gifts for him.

Gaspar. Even as I. Look, yonder rides another king, for so his robes proclaim him.

Melchior. If I mistake not, a follower of the star as well, for look, he sees us not; his eyes are on the star and in his face the wonder of his quest.

(Enter Balthazar)

Gaspar. Greetings, friend. Which way dost thou ride?

Balthazar. To find the new-born King. For I have seen his star in the East and believe it beckons me to follow.

Gaspar. Our quest is the same. We are all followers of the star.

Melchior. How much farther will it take us? Already I am far from my home.

Balthazar. This star hath not appeared in the heavens before. Surely, it is the herald of good news, but are we able to understand its meaning?

Gaspar. I have come far, but the star still moves and the journey's end must be far distant; yet I cannot give up the quest.

Melchior. Nor I.

Balthazar. Nor I. Let us ride on together and each in turn tell how he came to follow the star.

Gaspar. Agreed. Let us delay no longer.

(Exeunt the three kings.)

(Organ music)

Scene IV

Nativity and Adoration

Chorus (*Not the children. Off-stage and before curtain is raised, sings first and second stanzas of "Silent Night." As singing ceases the curtain is raised revealing the Nativity scene. Mary is seated at right of manger; Joseph stands just back of manger at Mary's right. All the light on the stage comes from the amber lights concealed in the manger. Two tiny cherubs are at each end of the manger. The two Angels of the Trumpet each holding a long, golden trumpet stand, one at extreme left back, the other at extreme right back. Angel chorus is on upper level, but light is not on them at this time.*)

Cherubs (*singing*) "Away in a manger," etc.

First Angel of the Trumpet. "The people that walked in darkness have seen a great light. For unto us a child is born, unto us a son is given; and the government shall be upon His shoulder; and His name shall be called Wonderful, Counselor, the Mighty God, the Everlasting Father, the Prince of Peace."

Second Angel of the Trumpet. "His dominion is an everlasting dominion, which shall not pass away and His kingdom that which shall not be destroyed."

Chorus (*sings off-stage*).

"Angels from the realm of glory
Wing your flight o'er all the earth.
Ye who sang creation's story,
Now proclaim Messiah's birth.
Come and worship, come and worship,
Worship Christ, the new-born King."

(*During singing, Second Angel of the Trumpet has advanced to edge of platform and stands looking down aisle.*)

Second Angel. "And Gentiles shall come to thy light, and kings to the brightness of thy rising." (Gaspar, Melchior, and Balthazar enter at rear of auditorium and advance

down the aisle singing: "We Three Kings of Orient Are." Each in turn sings a stanza, but as chorus is reached all three kneel and unite in the chorus, "O Star of Wonder, Star of Light." This is repeated for each chorus and makes a most effective entrance for the kings. As they reach the platform, the First Angel of the Trumpet meets them and escorts them to the manger. Each king in turn kneels and presents his gift.)

Melchior (*kneeling*). This gift of gold I bring. It is the symbol of royalty. I offer it as a token of our homage to the new-born King. (*Rises, goes to place on right of manger.*)

Gaspar (*kneeling*). Frankincense, the priestly symbol, I bring as the token most befitting His divine nature. (*Rises, takes place beside Melchior.*)

Balthazar (*kneeling*). Divine, yet human: so I bring myrrh, a precious gift, but one suggestive of mystery and suffering. (*Takes place near Gaspar.*)

(*Soft organ music. Light thrown on upper level reveals Chorus of Angels and Cherubs. The Angel Soloist sings rest of "Hark, hark my soul." While the organ plays softly, she descends to lower level, followed by angels and cherubs; they pass slowly by the manger and off the stage, the cherubs, angels, shepherds, and kings in single file; the two Angels of the Trumpet follow at the end of the procession, walking side by side, with the trumpets placed at their lips. The Soloist continues her singing after she has passed from sight and until all are off the stage. The angels and cherubs join in the chorus each time:*

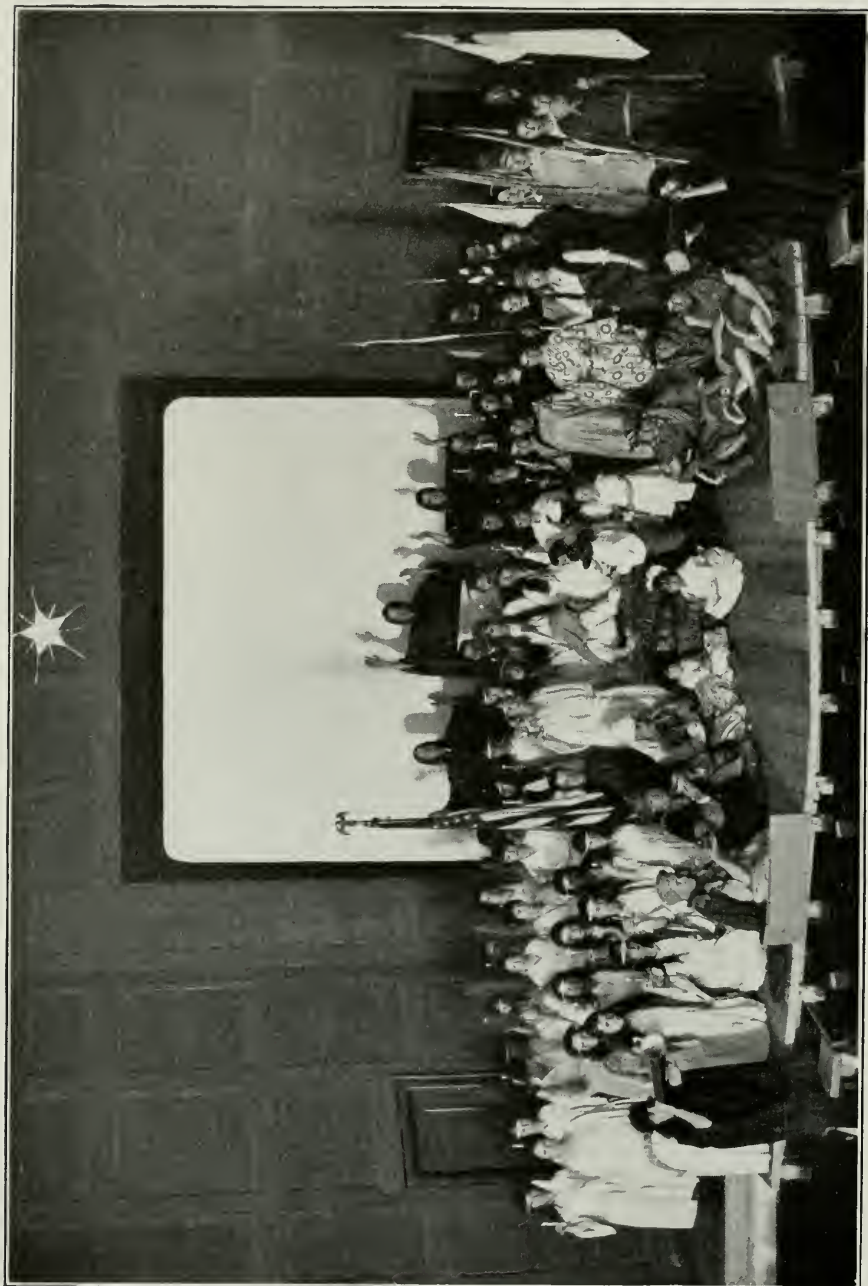
*"Angels of Jesus, angels of light,
Singing to welcome the pilgrims of the night."*

The curtain falls on the tableau of Mary and Joseph and the manger, as the sound of the chorus, repeated softly, comes from off-stage.)

(*Curtain*)



VILLAGE OF THE SHEPHERDS NEAR BETHLEHEM



THE LIGHT OF THE WORLD — FINAL SCENE

THE CHURCH PAGEANT

One of the chief joys experienced in the use of pageantry has been the discovery that young and old, rich and poor, talented and commonplace, can all work together in an effective production which exalts goodness, truth, and beauty—the basic elements of living.

This discovery is of peculiar value in these days when there seem to be so many dividing influences at work among people. Consequently, the school and church have seized with avidity upon the unifying enterprise of pageantry and they have growing faith in its wholesome results.

The accompanying photographs give illustrations of pageants which allow scope for the coöperation of many groups, in setting forth dominant ideals in church and community building.

THE LIGHT OF THE WORLD

THIS is a pageant which has for its central motive the thought of the radiation of light from the manger at Bethlehem throughout the whole world, until every one in every nation is illumined by its glow.

As one scans the final assembly in the scene pictured, he discriminates these varied folk in the motley throng: three ancient Prophets (highest in point of elevation) singing their song of hope foretelling the coming of the Christ, that "beauteous ray that brings the day"; the Three Wise Men (seated left front) who, following the star, find the true Light "which lighteth every man who cometh into the world," and present their gifts in acknowledgment of the success of their quest; the Mother (center), guardian of the Light shining warmly from the manger, with the three brooding Angels bending above her and her charge; the three humble Shepherds (squatting right front), who have knelt in reverent wonder at the sight.

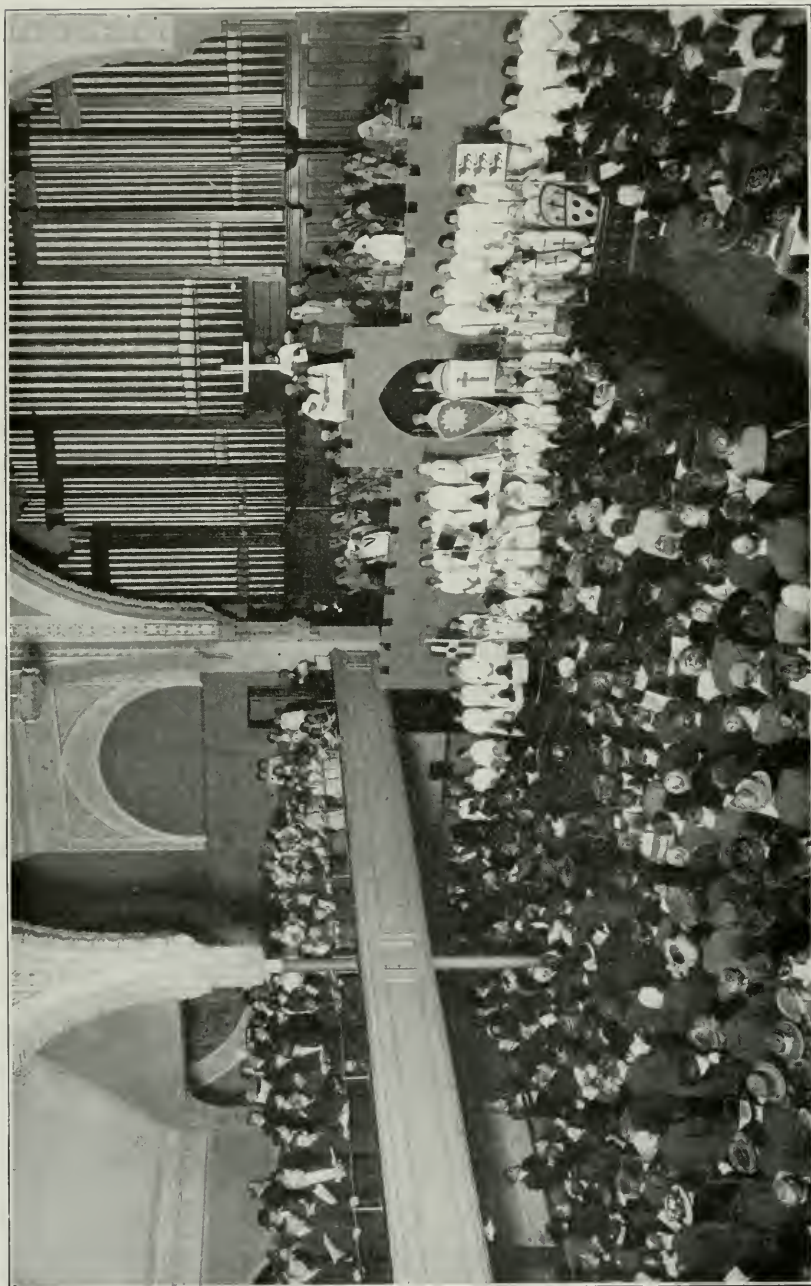
The Spirit of Christianity (manger left) summons to her aid in disseminating the Light; Education (end figure standing next to back row left), attended by Maidens in white (kneeling and standing about her); Church (extreme right with church flag); and seven Ambassadors—Teacher of the Word, Kindergarten Teacher, Evangelist, Collegian, Business Man, Patriot, Missionary (standing last row right). The Heralds of Education and Church (holding trumpets to mouth) occupy the steps leading to stage.

The Ambassadors receive their commissions from the Spirit of Christianity, and light their candles from her torch. Sent out to the ends of the earth to carry the Light, they return bringing children (nearest manger), people of all nations with their flags (right), and those who see their Light and follow it. When all have finally congregated about the Center of Light, all symbols are slowly elevated as the great declaration is sung in triumphant chorus, "The Light of the World is Jesus."

The singing of familiar hymns by choir and audience, correlated with the action throughout, greatly heightens the significance of each scene and adds to the total effect.

From the tiniest child to the oldest participant, all are needed to develop the theme and impress the religious ideal which this pageant is designed to teach. The common endeavor will knit the group together in an unforgettable achievement, and will demonstrate that a sense of religious solidarity may be cultivated by the intelligent use of pageantry.

The Light of the World, by H. Augustine Smith, is published by The Century Company of New York.



THE CITY BEAUTIFUL — FINAL SCENE

THE CITY BEAUTIFUL

THIS pageant was photographed as it appeared in the climax scene when given in the Center Methodist Episcopal Church, Malden, Massachusetts. The theme sets forth the building of the redeemed city, here and now. The setting is a suggestion of the Damascus Gate, Jerusalem.

The first scene is laid in Jerusalem, the Holy City of David, into which the ancient Hebrews carry the Ark of the Covenant, symbolizing the presence of God dwelling with his people—the first requisite for the truly redeemed city. The Watchmen seen guarding the gates admit the procession of Elders and Priests when they recognize the password, “the Lord of Hosts.” These ascend to the highest elevation seen in the picture.

The second scene is the celebration of Palm Sunday in the same city, with children filling the streets, waving palm branches, and singing hosannas. In response to the challenge of the Watchmen, “Sing, O children of Jerusalem, rejoice greatly, O daughters of Zion!” their voices echo and reëcho as they press to their places about the Priests and Elders above the city battlements.

The third scene reveals aliens as possessors of the city. We hear the Mohammedan call to prayer, and see the merchants praying in the streets. The youthful Crusaders, equipped with helmet, spear, and shield, waving banners, and wearing the invincible sign of the cross, are successful in recapturing the beloved citadel.

From these ancient historic episodes the action moves on to the streets of a modern American city, where the Evil Spirits of Cruelty, Ignorance, and Crime seduce the hapless children at play. When their vicious influence is at its height, they are dispersed by the sound of bells rung by a moving line of girls in white (against wall each side of gate) who are the escort of the City Beautiful and her allies—the Church, Supervisor of Play, and District Nurse. The allies assume care of the bewildered children, ministering to them lovingly as City Beautiful mounts to her high post above the city gate and heartens the group by a song of cheer.

Immediately there joins her (at her right) the Prophet, who proclaims his vision of the city as it ought to be, in so stirring a fashion that the Mayor and a Representative of Religious Forces are moved to step forward from the audience and pledge their effort and influence to make the vision realized.

At this point the Bearer of the Cross enters and holds aloft his eloquent symbol, forming the pinnacle of the entire picture. In one voice all pageant participants affirm in solemn accent, “Our city is built upon the foundations of the apostles and prophets, Jesus Christ himself being the corner stone.”

The great ceremonial ends in the Hallelujah Chorus from *The Messiah*, by Handel, sung in mighty song of victory by all the people in the pageant, the choir (balcony left), and the audience. This thrilling moment, preserved in the picture, is never to be lost from the memory of any one who has had the privilege of being present during the performance.

On the occasion of this particular presentation, over three thousand people in the throng sang a great oratorio number, unrehearsed so far as the audience was concerned, and demonstrated the wonderful ability of a crowd to sing music that is truly masterful. Many denominations and many institutions, religious and civic, were represented in the pageant proper and were also among those who witnessed it. This visualization of the dream of a city renewed in justice, righteousness, and love is an example of friendly cooperation, which is one of the first steps in making such a dream real.

The foregoing brief sketch may help to indicate how valuable to the life of modern social groups is the absorbing interest of dramatic presentation, and how such activity may be utilized in holding before people those American ideals which are our priceless heritage.

The City Beautiful, by H. Augustine Smith, is published by the Abingdon Press, New York.



THY KINGDOM COME — FIRST SCENE

A MIRACLE PLAY—THY KINGDOM COME

SETTING AND CHARACTERS

Place—The tomb of the Saviour in a garden.

Time—The first Easter even—the soldiers' vigil.

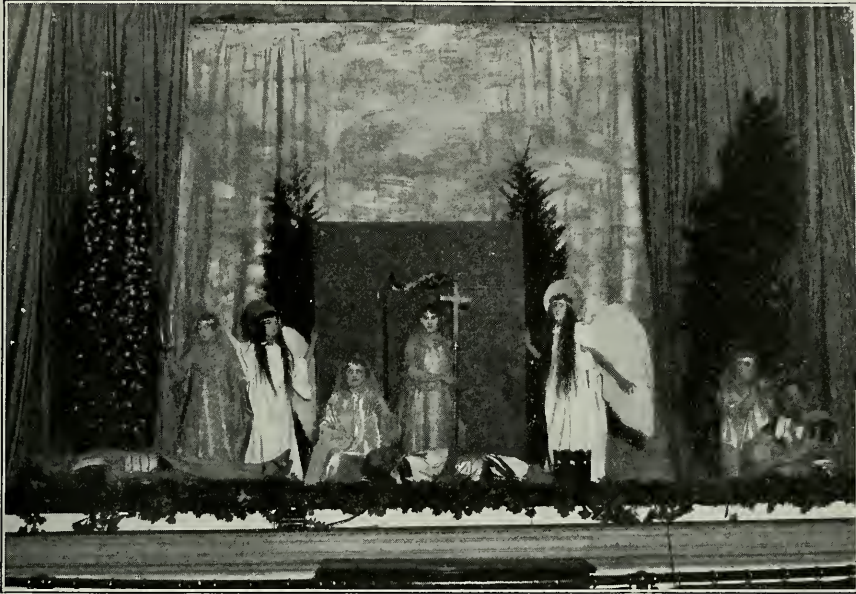
People—The Soldier who plaited the crown of thorns (standing center), the Soldier who pierced the side of Jesus (seated left), the Soldier who won the seamless coat (warming hands over brazier), the Daughter of Jairus (seated left), the Boy who was an epileptic (standing front of tree right), the Lad who once had five barley loaves and two fishes (extreme right), a Child whom Jesus blessed (standing center), and Angels of the Resurrection.

THE PLAY

The soldiers converse in commonplace phrase. Rough and uncouth though they are, they have not failed to catch something of the significance of "Him" and the "Kingdom" of which He spoke. They quote His words, which have burned themselves into their memory, and show that His vivid personality has made its ineffaceable impression.

The children bring palms and flowers and lay them before the tomb as each says, "Master, remember me when thou comest into thy kingdom." In response to the questioning of the soldiers, they tell stories of their acquaintance with the Master, interpreting in childlike fashion the meaning of the kingdom as explained by what He said and did.

A voice calling the children is answered by them, and the soldiers, left alone, fall asleep and dream of children.



THE DREAMS COME DRIFTING IN

From behind the flowering almond tree their dreams come drifting in. The Soldier of the Thorns dreams of a child in a dim purple filmy gown, bearing a crown of thorns (extreme right). The Dream of the Soldier of the Lance has a tall spear; she is a little gray Dream (left). The Soldier of the Seamless Coat dreams of a child in a dim blue transparent gown (kneeling center). In her left hand she holds three great iron nails. Over her right arm hangs a dim blue cloak. The fourth Dream is a russet-brown child, translucent in the firelight (center). This Dream carries a cross.

In the exact words of Scripture each soldier, speaking in the monotone of one who talks in his sleep, tells the part of the story of Jesus' trial and crucifixion in which his own symbol and experience figure.

The four Dreams, when the tale has run, go past the tomb, with the cross leading, and out beyond the almond tree. As they vanish, the soldiers cry out with glad voice in their sleep, "Behold, by the cross joy hath come to the whole world!"

The white-robed Angels of the Resurrection come from behind the tomb. They roll the stone away and stand one on each side of the open doorway. Their great wings are arched above their bowed heads, their hands reverently folded over their eyes, and silence reigns in the darkness which precedes the dawn.

THE PURPOSE

In the miracle play, thus simply conceived, the group which presents it has a rich opportunity to penetrate into the inner meaning of the spirit and life of the Master Man, and to portray it in such a way that it makes a deep and lasting impression upon all who come into the circle of its influence.

The number of people required for the cast and the simplicity of costume and setting place it within the reach of the humblest producers. This play is from *A Miracle Cycle, "Garments of Praise,"* by Florence Converse, published by E. P. Dutton Co., New York.



BARGAINING WITH JUDAS (POSED)
After the painting by Hermann Prell

ART MASTERPIECES IN LIVING PICTURES

PREPARATION FOR POSING PICTURES

Along with the study of Biblical drama there has been a revival of interest in the great masterpieces of art. These masterpieces have furnished excellent models for costumes, color, pose, gesture, facial expression, and tableaux, as well as for symbolism connected with themes of universal interest.

One of the most fascinating and beautiful ways in which to crystallize this increasing interest is to reproduce in living pictures some of those works of art which lend themselves admirably to this treatment.

The first matter of importance is the painting of the background, so as to represent the original background in proportion, form, and color, using as a guide the most authentic color print available. After satisfactory completion, the background may be used again and again, not only by the first user, but by others who may be willing to rent what they might not have opportunity or ability to make for themselves.

The second item is the making of costumes which will create a true impression upon the beholders in regard to line, color, design, and fabric.

The selecting of characters is not so difficult as might appear, since beard, wig, artificial nose, make-up, and other accessories have a magic power of transforming even an unpromising subject. Figures of the right height and size, and ability to assume a given pose and to wear a fixed expression for a certain number of seconds are the main requirements.

EXHIBITING LIVING PICTURES

The mechanics of exhibiting the pictures with ease need to be carefully worked out. A stationary frame of wood, deep enough to provide proper space for the posers and right perspective for the picture, is built on a platform, the level of which makes the view of the entire picture easy for the audience.

The backgrounds are then arranged on rollers, or other convenient device, in the order of their use and are fastened to the top of the frame, to be lowered and raised as needed.

Strips of shaded lights having colored bulbs are installed in the top and sides of the frame. The arrangement of bulbs and the colors employed will have to be decided upon after experimentation. The lights should be operated by a person who is concealed from the audience, but in a position where he can see the picture.

In front of the frame and extending a generous distance beyond on each side is hung a curtain of neutral tint, such as a French-gray Canton-flannel material. This must allow of easy opening and closing. Possibly a regular curtain, such as is found in parish houses where plays are given, or special screens may serve the purpose very well.

Since some time is required for shifting the posed pictures, the intervals may be profitably employed in showing stereopticon views on a screen hung in front of the curtain. Photographs of the picture to be posed, and of others correlated with it, may be shown while an explanation of them is given.

At a secret signal the stereopticon exhibit ceases, a music accompaniment is heard, the screen rolls up, the curtain opens, and the living picture is exposed for forty seconds, more or less, according to the ability of the characters to hold the pose. The curtain then closes, and, after possibly ten or fifteen seconds, a second showing of the picture follows. A third exposure may be attempted if desirable. Instrumental or vocal music is rendered during the entire period.

A PROGRAM FOR PASSION WEEK

THIS type of program offers immense possibilities for young people who have artistic, musical, and dramatic tastes, as well as for those who have genius in designing and costuming, and those who are clever in creating beautiful effects by means of lighting. Energy and talent are well invested when used for such worthy and rewarding purposes.

The following Program of Passion Week Living Pictures, presented by the Department of Fine Arts, Boston University School of Religious Education, will serve as an example of what may be done in posing pictures. It consists of five masterpieces.

The first of these is *Bargaining with Judas*, by Hermann Prell (7:133). The Hill of Evil Counsel, rearing its bald summit south of the Valley of Jehoshaphat, is the setting for the sordid interview. On the extreme left, a scraggly olive tree suggests the hanging of Judas. The moon, peering over the ominous horizon, silently witnesses the bargain, or is it retreating in haste from the scene of shame? Judas is selling to the chief priests the life of his Lord for the paltry sum of thirty pieces of silver. Read the sinister thoughts which motivate the bargainers and study the delineation of character which the artist has traced. While the picture is shown, a choir sings distinctly and very softly from the hymn, "In the Hour of Trial," by James Montgomery.

The second tableau is *Christ in Gethsemane*, by F. W. Bacon. This portrays the moment when Christ returns from his prayer of agony to find Peter, James, and John sleeping. See also *Jesus in Gethsemane*, by Hofmann (7:239). We are deeply stirred as we look at this scene and listen to the strains of "'Tis Midnight and on Olive's Brow," by William B. Tappan.

The third tableau is a detail of *Peter's Denial*, by Count Ferdinand von Harrach (9:200), showing only Peter and the maid who questions him. Utter dejection and humiliation are written large in every line, and these gripping emotions are intensified by the interpretative hymn, "Ashamed of Jesus," by Joseph Grigg.

The fourth picture is the Crucifixion, represented by a detail from *Christ on Calvary*, by Munkácsy, showing only the figures at the foot of the cross. Mary, the mother of Jesus, is leaning against the foot of the cross in an abandon of grief. Mary Magdalene kneels with face buried in her hands, as though the scene were too awful for her to look upon, while the other Mary stands with arms outstretched, intensely longing to share in the suffering of the Crucified One. John, the beloved disciple, waits beside them, in tender understanding and sorrow. See also *The Marys at Calvary* (7:154) and *The Return from Calvary* (7:248). Exquisitely appropriate to these saddest of all moments in history is the hymn of Bernard of Clairvaux, sung to the Passion Chorale:

"O sacred Head, now wounded,
With grief and shame weighed down."



"HE IS RISEN!" (POSED)

After the painting by Axel Ender

The fifth picture is "*He Is Risen*," by Axel Ender. The three Marys receive the exultant announcement of the angel, "He is not here: for He is risen, as He said." This is accompanied by joyous music adapted to the words written so long ago by John of Damascus: "The day of resurrection! Earth, tell it out abroad."

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Professor of Pageantry and Dramatic Composition, Boston University
School of Religious Education and Social Service

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GATEWAYS TO THE BIBLE

THE MASTER BOOK OF THE AGES

By Charles L. Goodell, D.D.

IT is trite to say that the master book of the ages is the Bible. It is trite because it is true. No one, young or old, can afford to be ignorant of the Bible. No other book is so often quoted. Shakespeare himself quotes from it in every one of his thirty-seven plays and quotes from more than fifty of its sixty-six books. Webster, Ruskin, Gladstone, and scores of other great men in political and literary life affirm that whatever is impressive in their style and worthy in method and purpose can be traced to their familiarity with the Bible.

It is unique in its composition. It has a wealth of manuscript authority unsurpassed by any other classic, so that we may feel assured that the Bible which we now have is the same which has been used by those who have affirmed its great value.

From the standpoint of its history and composition, the Bible is the most wonderful book in all literature. Learned men and peasants, kings and farmers, had a hand in its composition. Some of its pages were written in the desert and some by the sea; some in the king's palace and some in a shepherd's hut; many of its pages floated out of a prison window in the cramped handwriting of an old man who was a prisoner for conscience' sake. Not far from fifty men had a share in its composition, and nearly a millenium and a half passed between its first writings and its last. Part of its chapters were written in the rough Hebrew, so full of action that almost every other word is a verb; some of it was written in polished Greek as smooth and rhythmic as a dancer's song. But whether written in cultured Rome, in barbarous Macedonia, or in sacred Jerusalem, there is one purpose running through all its pages, and they are all bound together by a crimson thread.

Here you may learn something not elsewhere written about the palmy days of Egypt, of Assyria, of Arabia, of Athens, and of Rome. You walk in the streets of Babylon, Thebes, and Ephesus, and look into the faces of those upon whose mummied lips the finger of silence has been pressed for three thousand years.

You see a nation led by a cloud by day and a pillar of fire by night. They pass mysteriously on their way, and, after many years of wandering, enter a land where once their ancestors had worshiped Jehovah. The years pass. There is a strange story of a time when "judges" were rulers amid wild and savage tribes, when each man was a law unto himself; then a shepherd boy becomes a king, and with his sling he subjugates a nation. He passes his kingdom over to his son, Solomon, who builds a

temple unmatched by any which have been erected since. And there are thrilling chapters where prophets and kings are represented as co-workers with God.

If you are a lover of nature, here are the most marvelous descriptions that were ever written. We are told how God hung the world upon nothing, and the Psalmist tells us of him who made the clouds his chariot and sends forth snow as the wool. He pictures the floods as clapping their hands and the little hills singing together for joy. He paints the glory of the purple harvest, and tells of his power who holdeth the sea in the hollow of his hand, who weigheth the mountains in scales and leadeth forth the stars in order.

If you are a lover of music and art, the Bible has inspired them both. What music like *The Creation* and *The Messiah*! What paintings like the *Madonna*, *The Transfiguration*, and *The Last Supper*!

If you are a lover of poetry, here is the greatest poem ever written. More tributes have been laid at its feet than have been offered at the shrine of any other poem in all the ages. It begins, "The Lord is my shepherd, I shall not want."

Here are the most wonderful stories that were ever written, stories of passion and of power, of hate and love. It is a book of life. It shows what good men did and what bad men did, and holds the scales with an even hand. It tells how the greatest of all tragedies, the crucifixion of the God-man, was enacted, and pictures the world as veiling its face in shadows to shut out the awful catastrophe.

The wonderful Book has a strange story about its own circulation, for, so far as "best sellers" are concerned, this Book has them all immeasurably distanced. A book with a few hundred thousand circulation is supposed to be remarkably successful, but this Book is just entering upon the *eight hundredth million* of its circulation. For this reason, if for no other, it is supremely interesting to anybody who wants to keep abreast of the intellectual life of men.

It is thrilling to know that printing itself was invented that this Book might be circulated, and that "the Greek language came forth from the dead with this Book in its hand." Men go to it for quotations to wing their speeches. In literature, morals, and politics, as well as in religion, its authority is the last word in any appeal to truth.

Professor Phelps of Yale says that the Bible ought to be marked "highly explosive." By that he means there is dynamite in it. It has produced greater upheavals in human affairs than fleets or armies. As a weapon of attack and defense, one of its greatest writers called this Damascus blade "the sword of the Spirit, which is the word of God."

The greatest value of the Bible, however, is not to be found in its history or biography, its philosophy or poetry, but rather in the fact that it influences our lives as no other book can do. In times of crisis, kings,

statesmen, and common men have gone to this Book to find a power which, they testify, has made them victorious. Face to face with the hot breath of the flame and the sword of the executioner, men have gone to their death as happy as a bridegroom might go to meet his bride, because of its sustaining grace.

The influence of the Book is so steady and its uplifting power so great that in all our courts of justice men are asked to lay their hand upon it and solemnly swear that they will tell the truth. The presidents of the United States, when they are inducted into office, swear upon it that they will be true to the Constitution, and labor for the good of all.

A book which has such influence as that we may safely call the greatest Book in the world. "He who knows it may be called well educated," says Professor Phelps, "although he might know little else, and he who is not acquainted with it is an ignorant man, whatever knowledge he may possess."

THE FAMILY BIBLE

Grave Book of Ages, hope in hours of terror
 For those who now shake hands with truth divine,
 Some say thy reign is done, thy wisdom error,—
 But rule thou still my father's house and mine.

God never meant between thy leaves to send us
 Reply to all our questions, urged in vain;
 His truth, like ocean's flood, is too tremendous
 For human cup to hold, or lip to drain.

But still in pondering o'er these mighty questions
 Which none but God can solve, through thee we grow
 More like to God, who knows them; vague suggestions
 Enlarge the spirit-cup where truth may flow.

And round thy solemn text, by buried fathers
 Made corner stone of council, fort and shrine,
 A crowd of thoughts from years forgotten gathers,
 A spirit margin, glossing every line.

That margin is the comment of the ages
 On doubt and answer, faith, and good, and sin,
 The truth that man read into these old pages
 No less the truth than that inscribed within.

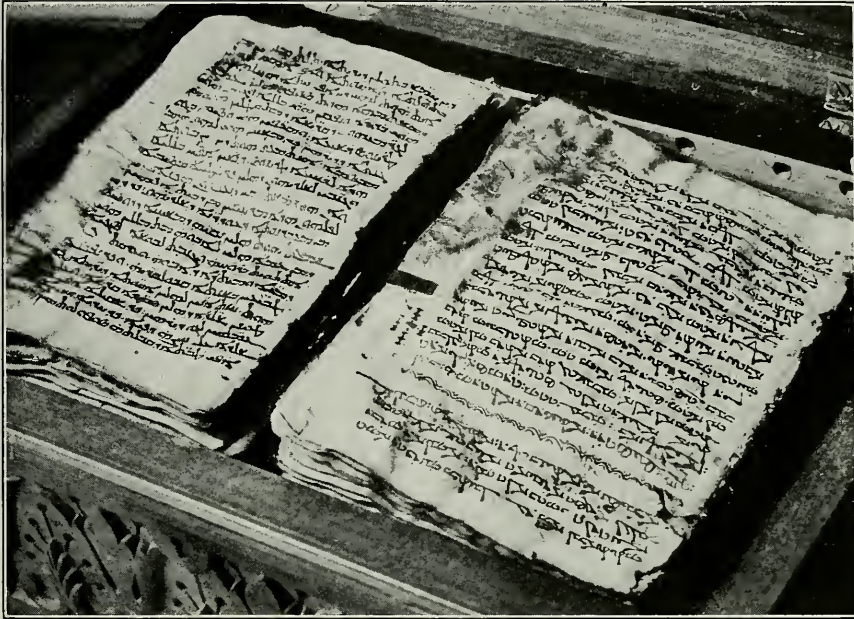
Whate'er this book had first of God's bestowing,
 Direct or not its message from above,
 Round it, like vines upon a trellis growing,
 Hang now our sweetest flowers of thought and love.

The martyr's blood its cherished page has blotted:
 Dumb worlds grew vocal round it, "ay" or "nay";
 Dead lips have kissed it; tears the words have spotted
 Which say that God shall wipe all tears away.

O star of morning, dim in shadows darkling,
 Faint hint of light no mortal eyes can bear,
 Like Galahad's Grail I see thy promise sparkling
 Above the dead to bid me follow there.

From out thy page the wakened visions flying
 Like sibyls' leaves are scattered to and fro.
 I ask, and seem to hear a voice replying,
 "Man grows by asking, though he ne'er may know."

—Frederick E. Pierce



ANCIENT SYRIAC VERSION OF THE GOSPELS

In the Monastery of Saint Catherine on Mount Sinai in 1892, a learned English lady, Mrs. Agnes S. Lewis, discovered this priceless manuscript of the Gospels. The writing we see is of little value, the lives of some saints written by a monk in the eighth century. But underneath, only faintly discerned, may be read the words of the Syriac Gospels. The text differs in many respects from our Authorized Version and is considered by scholars an authority of the highest value. The manuscript, which is still at Mount Sinai, is thought to have been written about A.D. 450, but the text followed is that of the second century.

THE STORY OF OUR BIBLE

By Edwin B. Chappell, D.D.

HOW THE BIBLE CAME TO US

THE books of the Old Testament were written originally in Hebrew and those of the New Testament in Greek, but not a single original manuscript of any book of the Holy Scriptures is now in existence or has been for hundreds of years. We have only the copies of copies of copies, many times removed from the originals. For it must be kept in mind that the art of printing was not discovered until more than a thousand years after the latest book in the New Testament was written, and that during all the centuries preceding this discovery the only way to secure additional copies of the Scriptures was by writing them out letter by letter, by hand.

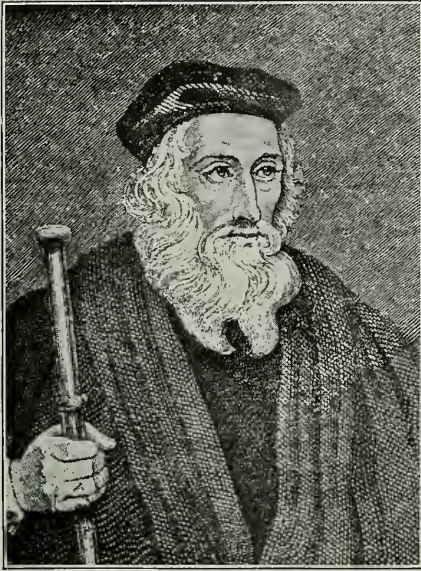
The Manuscripts. Vast numbers of Biblical manuscripts, written on parchment and papyrus, are in existence; some of them very old, others comparatively modern. The three oldest, and therefore the nearest to the original, which have come down to us are known, respectively, as the Vatican, the Sinaitic, and the Alexandrian. These manuscripts are written in Greek. The Vatican manuscript is in the Vatican Library at Rome; the Sinaitic is in the Library at Leningrad, Russia; the Alexandrian is in the British Museum, London. The first of the three was probably made about A.D. 300 and the last not later than A.D. 450. Not one of these manuscripts was accessible to those who in 1611 prepared the King James Version.

The Ancient Versions. As soon as Christianity began to spread, it became necessary to translate the Bible into other tongues, since there was an ever-increasing number of people unacquainted with Hebrew and Greek who desired to read it. These translations are called "versions." There are many of them, some very old. Perhaps the oldest of all is the Syriac, a version very nearly representing the language of the people among whom our Lord lived, and probably made not more than fifty years after the later books of the New Testament were written. Next to the Syriac is the Old Latin Version, and after it come the Egyptian, Ethiopic, and Armenian Versions and the Version of Ulfilas, who was bishop of the Goths about A.D. 350.

To English readers, however, the most interesting of all the versions is that which is known as the Latin Vulgate. This version was made in the fourth century by Saint Jerome, one of the holiest, as well as one of the most scholarly, men of the early Church. So many errors had found their way into the Old Latin Version that the Latin-speaking churches were in danger of losing the pure word of God. So Damaseus, bishop of Rome, being cognizant of Jerome's piety and scholarship, requested him to undertake the task of revision. His revision of the New Testament was completed A.D. 385, and later he translated the Old Testament from the original Hebrew.

These early versions, as well as the manuscripts spoken of above, have been used by modern scholars to eliminate errors from the text of the Scriptures; for the translators of some of these versions had before them manuscripts much older than the oldest that have come down to us; hence these early writers take us back very close to the Apostolic age.

Early Christian Writings. Other helps in correcting the errors of the transcribers of the Bible are the Bible quotations found in the writings of the early Christians. The authors of several of these ancient writings were probably younger contemporaries of some of the apostles of our Lord, and hence, although they seem to quote from memory and to have but little concern for verbal accuracy, their testimony in regard to the Scriptures is exceedingly valuable.



JOHN WYCLIFFE

nyueye hour yat is noum / & i ye nyue
 hour ȝis crete ȝis grete voide ſeyge
 helye helye. ȝa marab atany / ye ȝhy
 the interptid ȝs. ny god. ny god.
 ȝhy ȝz ȝhyerto haſt von forſakun
 me? & ſilme of men ſtondige a boude.
 heerynge: ſeyten / loo he clepȝ helye
 ſoyli oon r̄fynge & fyllunge a ſpou
 ge ȝis viſneg. & puttige a boude to a
 recte: ȝa ȝe him dyuine ſeynge / ſuf
 fre ȝe. ſee ȝe ȝif helye come forto do
 him doȝ / forſoye ȝhe. a greete voide
 ſente out: dyete ȝz ſente out ye breye
 & ye oyl of ye temple ȝs hit in to two.
 fro ye ȝeyſt til to doȝ / ȝz vyueye / forſoy
 centurio ſeynge ye ȝhyche ſode euen
 a ȝenſt. forſo ȝyng he had dyed: ſey
 vely ȝis man ȝas goddis ſone / ſoyh
 ye: ȝeten & of ȝhyen. biholdyng
 fro a ſe: a monge ȝhyche ȝas marie
 maudeleyn. & marie of ȝames ye leſſe.
 & moſes of ȝoſeph & ſalomoe & ȝhyanc
 ȝhe ȝas in galile: yei forſakun ȝim.
 & nympſtriden to him. & manye of ȝy
 men yat to god ſtrayten ȝis ȝim

WYCLIFFE'S BIBLE

The portrait of Wycliffe is from an old engraving. The Bible passage is Mark 15:33-41. It is a photograph from the original Wycliffe Bible in the British Museum, London.

FIRST ENGLISH TRANSLATIONS

The Hebrew and Greek texts of the various books of the Old and New Testaments would still be of no direct value to most modern readers if they were not translated into the languages of our modern world.

John Wycliffe. The man to whom we are indebted for the first English Bible was John Wycliffe, parish priest of Lutterworth. Wycliffe was a zealous reformer and an earnest and devout student of the Holy Scriptures. It was but natural, therefore, that he should feel that he could render no greater service to his country than to open the Word of God to the masses of the people. "The sacred Scriptures," he declared, "are the property of the people, and one which no one should be allowed to wrest from them." But instead of arousing them to honor and gratitude, his service provoked the violent opposition of the leaders of the Church. In May, 1378, he was summoned before an ecclesiastical council, and after three days' deliberation his translation was condemned, and he himself was excommunicated. He was permitted, however, to return to his parsonage, where he continued to work in coöperation with others at his monumental undertaking, until the whole Bible was translated and "England received, for the first time in her history, a complete version of the Scriptures in the language of the people."



LUTTERWORTH CHURCH

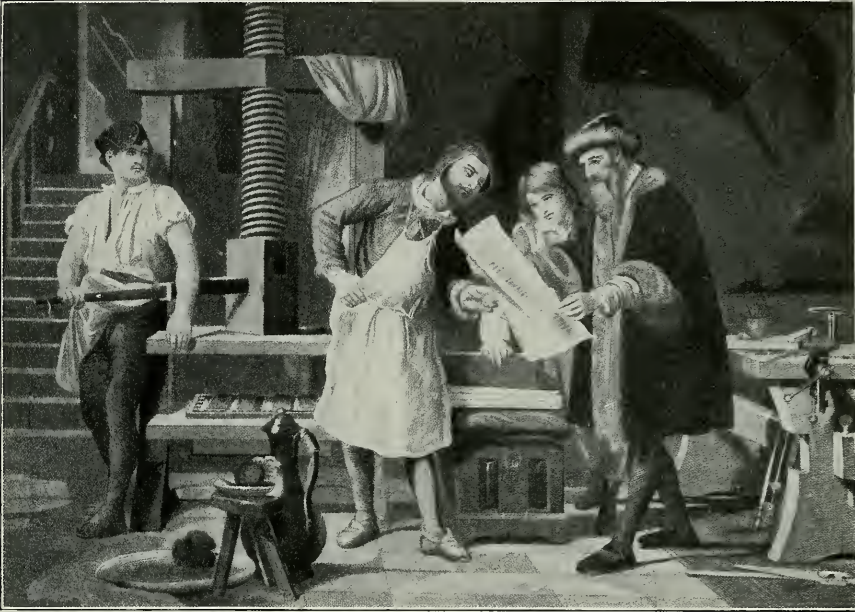
Tennyson declared a great truth when he wrote the following lines:

“Not least art thou, thou little Bethlchem
In Judah, for in thee the Lord was born;
Nor thou in Britain, little Lutterworth,
Least, for in thee the Word was born again.”

Wycliffe escaped the stake, but the indignity done his remains half a century later is perhaps more widely known than any other fact about him. His remains were “ungraved,” and, as Thomas Fuller tells, “they took what was left of his bones and burned them to ashes and cast them into the Swift, a neighboring brook running hard by. Thus this brook hath conveyed his ashes into Avon, Avon into Severn, Severn into the narrow seas, they into the main ocean. And thus the ashes of Wycliffe are the emblem of his doctrine, which now is dispersed all the world over.”

Wycliffe’s was, of course, a manuscript Bible, and was reproduced only by copying. It did not appear in printed form until it was issued as a bibliographical treasure in the year 1850.

Printing and the Classics. It was more than a hundred years after Wycliffe’s death before another English translation of the Bible appeared. Meanwhile, however, an event had occurred which, more than



GUTENBERG AND THE FIRST PRINTED BIBLE

A Latin Bible, called the Mazarin Bible, is among the first books known to have been printed from movable types. It was printed by Gutenberg at Mainz, Germany about 1456.

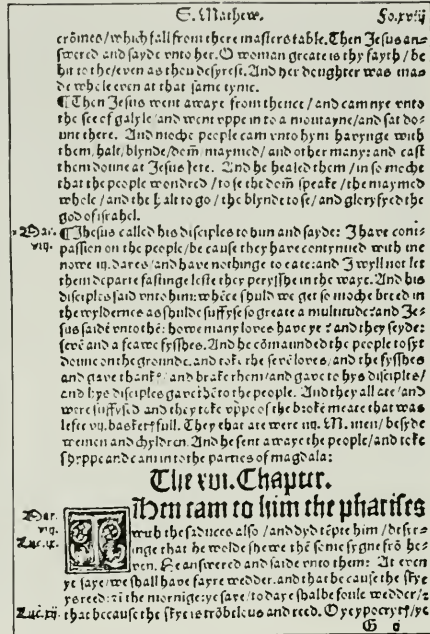
any other that has ever happened, has influenced the history of our English Bible. About twenty-five or thirty years after Wycliffe's death Johann Gutenberg discovered the art of printing, and in 1454 the use of movable types was discovered. These discoveries made it possible to multiply copies of the Scriptures almost without limit and at such reasonable cost as to bring them within the reach of the humblest man in the realm. At the same time it did away with the danger of introducing errors into the text, which were inevitable under the old method of copying.

The introduction of printing was followed by another event, which was destined to have an immense influence upon the development of Bible study; namely, the revival of interest in the classics, notably Greek, and with it the revival of the study of Hebrew. The first Greek grammar was published in 1476 and the first Hebrew grammar in 1503. About the same time Erasmus, the great Greek scholar, began work on his famous Greek New Testament, which was published in 1516.

These events, doubtless, appeared at the time to most people to be matters that were of interest to scholars only, but it is clear now that they were a preparation for the great evangelical awakening which came with the Reformation.



WILLIAM TYNDALE



TYNDALE'S NEW TESTAMENT

William Tyndale. The man who laid the foundation for the success of this movement in England was William Tyndale, who was born in 1483, just one year after the birth of Martin Luther. Early in life Tyndale became convinced that his providential mission was to give to the English people a more accurate and reliable translation of the Scriptures than that of Wycliffe.

Like Wycliffe he encountered bitter opposition and persecution on the part of the leaders of the Church. Indeed, he was so beset that he was compelled to flee to Germany, where he continued his work with unflagging zeal. The persecutions which had begun in England, however, followed him. His first place of residence in Germany was Hamburg, where the New Testament was finished in 1524. The next year he went to Cologne, where his manuscript was put into the hands of the printer. But, just as it was about to be issued, his secret was discovered, and he was forced to seize the printed sheets and make a hasty flight to Worms, where Luther was at that time living and where the work was finally published in 1525.

When the first copies of Tyndale's translation of the New Testament reached England, they created a storm of indignation and protest in clerical circles. The courageous translator was branded as a dangerous

heretic and an enemy to God and the Church, and orders were issued that every copy of his translation that could be found should be burned. Nothing daunted, however, he continued to issue one edition after another, no less than six editions having been published within five years. "In translating the New Testament," he says, "I did my duty and so do now."

Discovering at length that they could not stop the circulation of the book by burning it, the bishops and their servants tried the method of writing and preaching against it. But this, too, proved utterly ineffective. As Doctor Smyth puts it, "The path of the Bible was at last open. Nor king nor bishop could stay its progress. Over England's long night of ignorance and superstition God had said, 'Let there be light,' and there was light."

EARLY ENGLISH TRANSLATIONS

In the preface of his first edition of the New Testament, Tyndale, speaking of the scholars of his day, says that "if they perceive in any place that the version has not attained unto the very sense of the tongue or the very meaning of the Scripture, or has not given the right English word, they should put to their hands and amend it, remembering that so is their duty to do." The counsel which he thus gives he himself was the first to observe, for he made two revisions of his translation before his martyrdom. Others followed his example.

Miles Coverdale. In 1535 Miles Coverdale published a translation of the Bible from Dutch and Latin sources, using, as he tells us, "five sundry interpreters" as helpers.

John Rogers. In 1537 appeared what is commonly known as Matthew's Bible, prepared by John Rogers, who was one of Tyndale's intimate friends and co-workers and who afterwards suffered martyrdom during the reign of Queen Mary. This version is simply a reproduction of Tyndale's, except the latter half of the Old Testament, which, with slight revision, is taken from Coverdale.

Taverner's Bible. A little later came Taverner's Bible, which was a reprint of Matthew's Version, with some of the notes omitted.

The Great Bible. The fact that to each of the versions mentioned above were added notes which many found objectionable rendered all of them unsatisfactory. So a movement was set on foot by Archbishop Cranmer for issuing a translation which, he hoped, would become a truly national Bible. As a result of this movement the Great Bible, as it was called, was published in 1539 and was "authorized to be used and frequented in every church in the kingdom." It was but a little more than a revision of the translation of Tyndale, which the dignitaries of the Church only a few years before had condemned and done everything in their power to destroy.

The Geneva Bible. The next important revision came more than twenty years later and is known as the Geneva Bible, because it was the product of the labors of a group of Protestant scholars who, having been driven into exile during the persecution of Queen Mary, took refuge in Geneva. Like most of its predecessors, the Geneva Bible was based mainly on Tyndale, but the revisers, having access to a large amount of information which Tyndale did not possess, were able to make not a few important improvements. "The Geneva Bible," says Doctor Westcott, "from the time of its first appearance became the household Bible of the English-speaking nations, and it continued to be so for about three-quarters of a century."

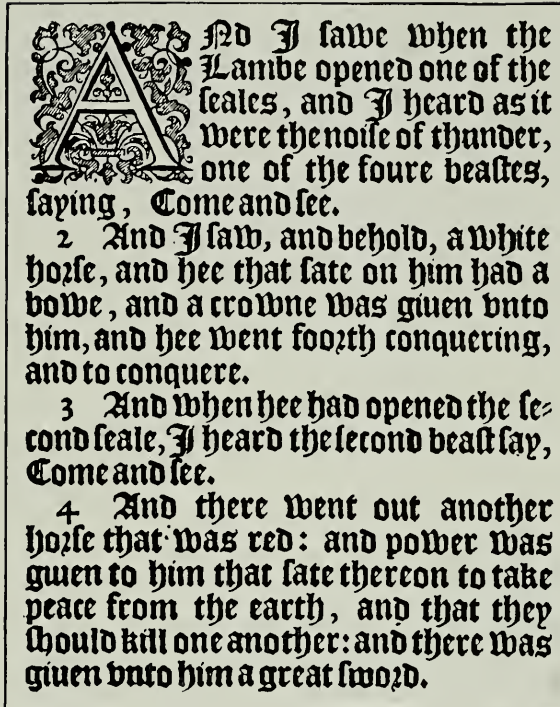
The Genevan was the first English Bible printed in Roman type, instead of the usual black letter; the first also to break up the solid paragraphs into verses like our own; the first to use italics to indicate the word supplied by the translators. It was the first version issued in the reign of Queen Elizabeth, and was dedicated to her in simple language, free from unworthy adulation, coming out in 1560 soon after her coronation. It had marginal notes and running commentary on the text, and was adapted to the needs of the common people, who heard it gladly and cherished it with devout tenderness in life and in death. It was, above all others, the people's book, the household Bible, not only in England but in Scotland, where it soon came into general use. Seemingly beyond refutation, Shakespeare's Bible was the Genevan Version.

The Bishops' Bible. It has already been noted that the Great Bible had been officially authorized as the version to be used in the churches. A difficulty arose, however, when the Geneva Bible came into popular use, since it contained corrections of many of the textual errors and improper translations of the Great Bible. It was but natural, therefore, that, after the accession of the Protestant Queen Elizabeth to the throne, a movement should have been started to revise thoroughly this authorized edition. The movement was carried out under the leadership of Archbishop Parker. The revision was published in 1568 and received the popular designation of the Bishops' Bible.

KING JAMES VERSION

At the beginning of the seventeenth century there were two English Bibles in common use: the Bishops' Bible, which was sanctioned by the Church for popular use, and the Geneva, which was the Bible used generally by the masses.

About that time ecclesiastical leaders began to discuss the desirability and feasibility of bringing out a new translation in the use of which all the people might unite. Of course there was opposition, and the proposal would probably have come to naught but for the fact that King James the First, who had recently come to the throne, became interested in it.



KING JAMES BIBLE

From the original in the British Museum

His influence was the determining factor in inaugurating the great undertaking, and by the end of June, 1604, plans for carrying it out were well under way.

Fifty-four churchmen, divided into six companies, were selected for the work, and a set of admirable rules was drawn up for their instruction. These rules provided, among other things, that the Bishops' Bible should be used as a basis for the new translation and should be departed from only when the text required it, that any competent scholar might be consulted in regard to special difficulties, and that differences of opinion should be settled in special meeting which should be held from time to time. But perhaps the most important rule was that which provided that the translation should contain no marginal notes, except for the explanation of Hebrew and Greek words. It was this wise provision that saved the King James translation from becoming what some of its predecessors had unfortunately been, the Bible of a sect instead of the Bible of the entire English-speaking Protestant world. This Revised Version was completed and appeared from the press of R. R. Barker in 1611.

In spite of criticism and opposition the new translation gradually won its way to the hearts of the people. Several things contributed to its triumph. That it had the sanction of the king and the support and backing of the most scholarly and influential bishops of the English Church was greatly in its favor. But more important even than this was the fact that it was far superior to its predecessors both as to literary form and the accuracy with which it interpreted the original Hebrew and Greek.

We may, perhaps, better appreciate how noble and beautiful our English Bible is if we learn how bad it might have been. Certain unsuccessful experiments prove this. Dr. Edward Harwood, in 1768, tried to make an elegant version for refined people. Here are some of his results:

"The daughter of Herodias, a young lady who danced with inimitable grace and elegance."

"A gentleman of splendid family and opulent fortune had two sons."

"All my faculties with transport join in celebrating the goodness of God, my Saviour, who hath in so signal a manner condescended to regard my poor and humble station."

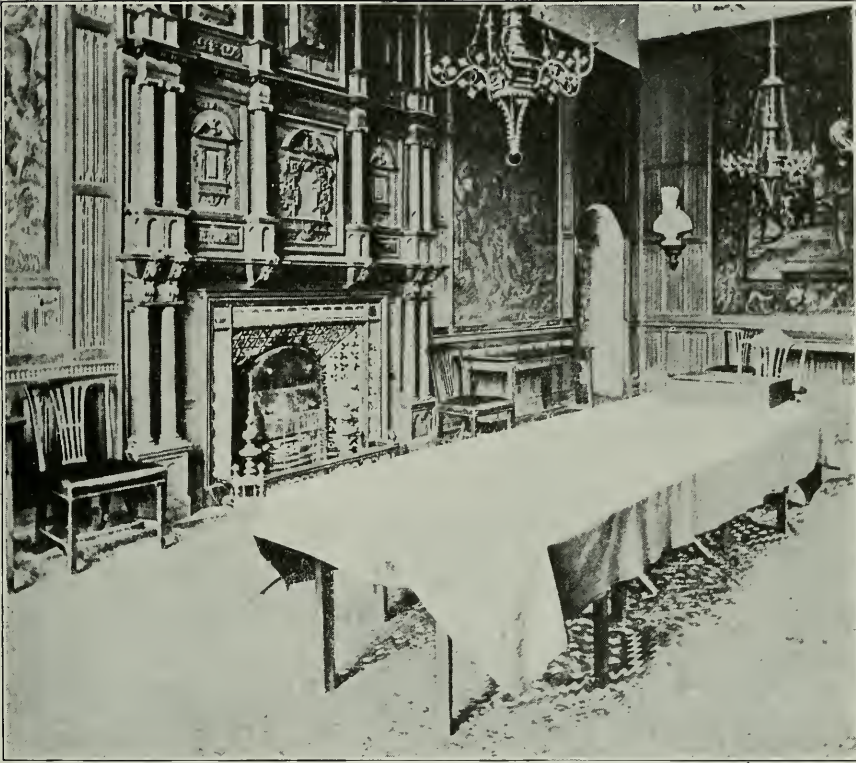
LATER ENGLISH REVISIONS

John Wesley. Probably the first English scholar to undertake a revision of the King James Version was John Wesley, founder of Methodism. In 1754 he issued a revised translation of the entire New Testament.

Robert Aitken. The first English Bible printed in America was published by Robert Aitken of Philadelphia. He issued the New Testament in 1777, and the entire Bible in 1782. So impressed was Congress with his enterprise and devotion that it passed a resolution "highly approving the pious and laudable undertaking."

American Standard Version. The movement which culminated in the American Standard Version, like that which brought forth the King James Version, began among the leaders of the Church of England. In 1870 Bishop Wilberforce offered, in the Upper House of the Southern Convocation, the resolution which started the movement. The bishop's proposal met with immediate favor, and four months later a company of distinguished scholars gathered in the historic Jerusalem Chamber in Westminster Abbey to begin work on the New Testament. Later a group of specialists, made up in the same way, began work on the Old Testament.

Soon after these committees entered upon their respective tasks, overtures were made by them to the Biblical scholars of America to join them in the undertaking. This invitation was accepted, and two American committees corresponding to the two British were formed and began work in October, 1872. The American committee on the New Testament was composed of the representatives of seven different denominations; namely, Congregational, Episcopal, Methodist, Unitarian, Friends, Baptist, and Presbyterian.



THE JERUSALEM CHAMBER, WESTMINSTER

The room in which the Bible Translation Committee met, and the table at which they did their work.

An arrangement was made whereby the English and American committees exchanged notes, so that each of the groups in its investigations had the benefit of the suggestions of the other group. It was understood, however, that the final determination in regard to both readings and translations should be with the British committees, but that, in cases where the British and American committees could not agree, the preferred readings of the American committees should be published in an appendix. It was further stipulated that the American committee should have the right to publish an edition at the end of a period of fourteen years.

The English edition of the New Testament was published in 1881 and that of the Old Testament in 1895. After the lapse of fourteen years agreed upon, the American committees, which had maintained their organizations, again took up their work, and in 1901 the American Standard Version appeared.



A GROUP OF BEDOUNS

A TRAVELOGUE

A Trip Through Bible Lands

CAIRO TO JERUSALEM

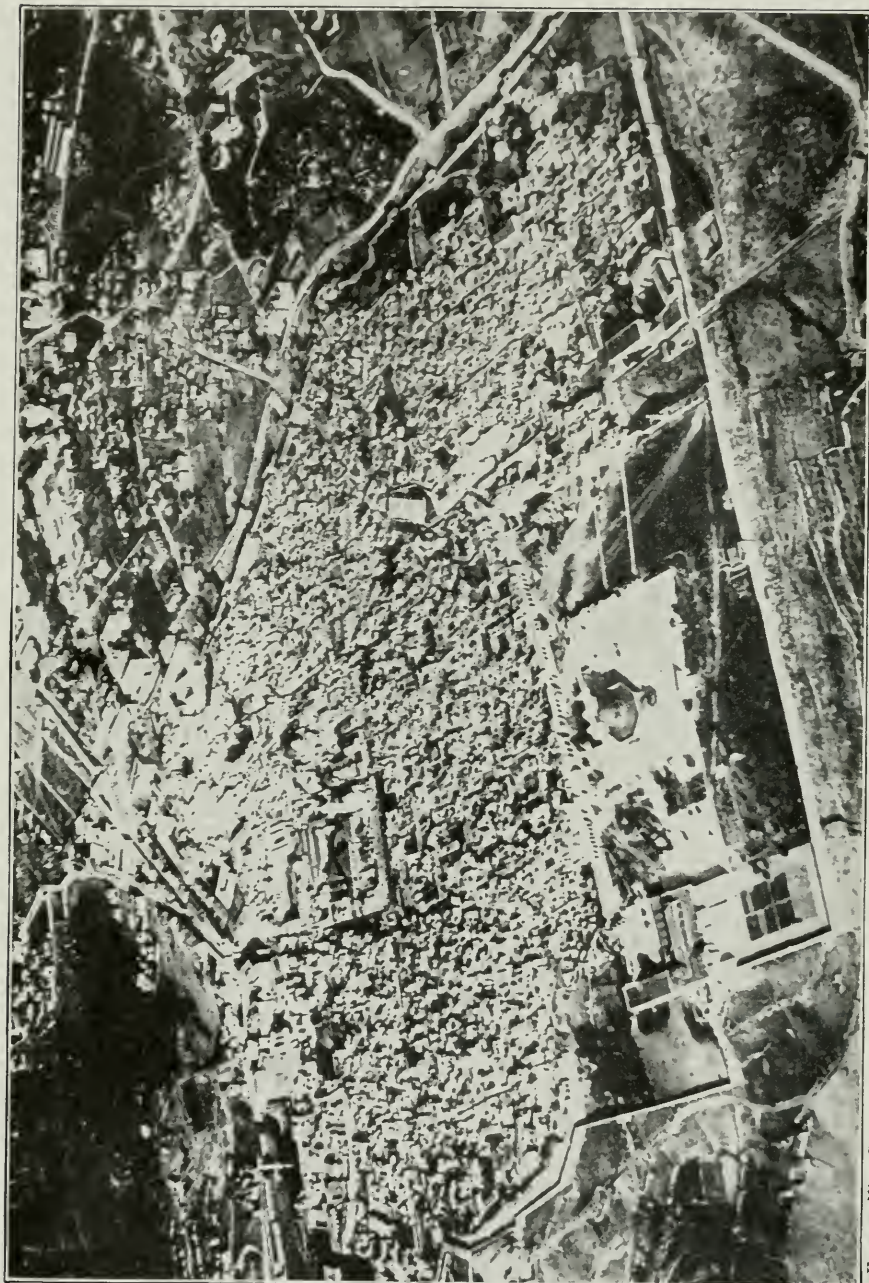
BUY your ticket from New York to Alexandria. Sail in February if you can, so that after your three weeks' voyage you will reach the Holy Land at the height of the spring season, when the flowers are in their glory. At Alexandria you may transfer to a steamer for Haifa and enter Palestine by that gateway; but preferably you will go to Cairo, and then follow the historic caravan road eastward and northward to the land of your desire.

Leaving Cairo about sunset, you pass through the land of Goshen while it is growing dark. Since there is not much to see, you will probably go into the dining car, and eat your five-course dinner while the train whirls you in an hour through country which Abraham needed two whole days to traverse. At Kantara you reach the Suez Canal. There you change trains, cross the canal to the east bank, and enter a sleeping car which will be waiting for you. At midnight your train starts, and during the hours of dark you traverse that terrific wilderness which was anciently a bugbear to merchants and generals.

At dawn you reach Raphia on the southernmost borders of the land of the Philistines, a place where, in the days of Jeremiah, the Egyptian army that was coming to the aid of Jerusalem was beaten by King Nebuchadnezzar. Here a branch railway starts for Beersheba, twenty miles or so to the east. We are now on famous ground. During the Great War Raphia became General Allenby's railway terminus. To it were brought the supplies for his campaign in Palestine, and also the waters of the Nile, which from this point were distributed to the soldiers in the trenches by means of canvas tanks on the backs of thousands of camels.

Inasmuch as we shall visit Beersheba by automobile from Jerusalem, we pass on with our train and enter Palestine proper at Gaza (3:55). Nothing is visible of the old town of the Philistines, or of the still earlier town of the Canaanites that existed here before the Hebrews even went down into Egypt. We see only a semi-sterile land and the roofs of the squalid town over to our left toward the sea.

The Maritime Plain is here broad and rolling. Fifteen miles to the eastward the violet hills of Judea rise strongly into the sky. Ahead of us the country is flat and uninteresting. Our train speeds along, winding among the low billows of the plain, and in general following the oldest road in the world. We pass Ascalon, a mile or two on our left, and recall that the British are here unearthing the ancient town which was in its glory



AN AIRPLANE VIEW OF JERUSALEM

© Keystone View Co.

at the time of Herod the Great. On our right over toward the hills, lies famous Lachish, besieged and destroyed no less than ten times by various conquerors; while nearer at hand, though unidentified as yet with certainty, the sites of the other famous Philistine cities, Ekron, Gath, and Ashdod.

Our train now draws through the town of Ramleh, which was once Napoleon's headquarters, on the road from Jaffa to Jerusalem, and comes to a halt at Lod (Lydda), which is a junction point for the roads to Jaffa (Joppa), Jerusalem, and Haifa. Lod is ancient Lydda, a city once visited by Peter, and in the Middle Ages said to be the home of Saint George.

The mountains of Judea have been drawing closer, but before we climb them we will make a detour to Jaffa in order to see this ancient port of entry (2:171). Our train winds among green fields and fruitful orchards. As we pass, we recognize the scarlet blossom of the pomegranate and its bushy tree. Above the thick hedges of prickly pear rise the tops of palm trees, the tenderer green of the apricots, and the rich, shining leaves of the orange trees, through which gleams the ruddy gold of their luscious fruit. The oranges of Jaffa are famous throughout the East. This is their season; the pickers are at work; the boxes are being filled; camels are being loaded; the caravans draw through the dusty lanes toward the city and there, along the odorous quays, transfer their load to lighters which strong-armed boatmen row to the waiting steamers beyond the ledges.

Jaffa is a compact little city. On both sides stretch beaches of whitest sand, and the long line of breakers rolls in monotonously under the lash of westerly breezes. From the water's edge the houses climb steeply to the top of the rocky knoll. There on the pinnacle, perched on the roof of a house, is a lighthouse which guides the mariner in from the great deep. The house where this beacon stands is the house where Simon the tanner dwelt (8:32), "whose house was by the seaside." We may climb the stone stairs that lead to the roof and there enjoy precisely the view which Saint Peter once had, though we shall not fall asleep as he did.

Returning the next day by train to Lod, we change cars for the Jerusalem line, and soon are whirled away, first toward the south, then more easterly, until we pass close under the bastion of old Gezer. We can pick it out on the left because the summit is crowned with the sheik's house of stone and a near-by weli, or whitewashed saint's tomb, with its little dome. We now strike the road made famous by the pilgrimage of the Ark of Jehovah, when the lords of the Philistines sent it back to its native land. Our train stops at Bethshemesh, where the Ark also stopped, and where the Israelites left their threshing to receive the sacred gift from their conquerors.

We are now fairly within the hills. The train begins to wind and to climb; the engine labors hard. We twist and turn up the rocky gorge which is the Valley of Sorek. We think we recognize Delilah among the

bright-scarfed maidens who pause with their water jars on their heads to watch our train go by. Beyond here on the left, on the top of the cliff, we catch sight of the white tomb under which Samson is said to be buried. The place is called Zorah.

A mile or so farther on the guide points out a cave high up on the hillside in which, the modern tradition says, Samson lost his locks at the hands of Delilah. The hills are gaunt and bare; the sides are solid rock arranged, for the most part, in terraces that seem to climb to the sky. Their sides are crisscrossed with the tiny tracks of sheep and goats. Frequently a flock comes to view grazing on some lofty slope, and the shepherd, with his fluttering garments and his big-headed club, is silhouetted sharply against the sky. We pass Bittir, where A.D. 133 the Jews made their final heroic stand against Hadrian, till the blood of their slaughter reddened the streams to the sea.

Now the hills have disappeared; they are all beneath us. We enter the Plain of Rephaim, where there are olive trees instead of the mulberries that whispered advice to David in the day of battle. Our train comes to rest at the Jerusalem station. There is no city in sight; only a howling mob of cab drivers, loafers, and hotel runners ready to seize upon us and our baggage at the first opportunity.

As we enter our carriage and are whirled around a little knob of the hill to the east of the station, a wonderful panorama bursts upon us: Jerusalem first of all, to the north, beyond the Valley of Jehoshaphat, "built as a city that is compact together," looking more wrinkled and aged behind its ancient walls than we had ever imagined; then to the east the twisted landscape that sinks ever down and down, until it leaps out of sight at the cliffs that overhang the Dead Sea. Beyond this gulf is the straight, sharp sky line of Moab.

AROUND THE WALLS OF JERUSALEM

We must obey the injunction of the Psalmist when he tells us to "walk about Zion, and go round about her, tell the towers thereof, mark well her bulwarks, and consider her palaces"; so we shall devote the rest of the day to this pleasant task. For the purposes of this journey, we begin at the Jaffa Gate, the only entrance to the city on the west. Here we note first of all the rugged old tower known as the citadel or Tower of David (2:95; 6:268), built, possibly, on the foundations that Solomon laid, and bearing on its composite sides the marks of many a siege and many a reconstruction. Following the wall to the northwest angle, we then turn sharply to the east, and can follow with our eye practically the whole length of this battlemented north wall (3:262), which follows the ancient lines laid down by Herod Agrippa in the first century. The chief portal in this wall is the Damascus Gate (2:89), so named because the road from Damascus here leaves for the north. It is a picturesque old arch, whether seen from within or without (2:89; 7:301).

It may be well, at this point, to mount the stairs that lead to the top of the battlement, and look across the roadway to Jeremiah's Grotto (4:42). This rocky hill has been used for a quarry, and the huge caverns



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TOMB OF THE VIRGIN

now visible in its side give to the whole knoll a suggestion of a skull. Some have even identified this as the Place of a Skull, where Christ was crucified, and they point out one of the numerous tombs in this vicinity as being possibly the very tomb in which he was buried (7:158).

Continuing our journey along this northern wall, we soon reach the northeast angle (2:234; 5:241). From this point the easterly wall runs in a practically straight line due south (2:133). We can walk along its entire length, taking care not to tread upon the countless graves of Mohammedans who have been buried here in the rubbish of centuries, which lies hard against the wall like a natural hill. A third of the way down, we come to Saint Stephen's Gate, the only opening toward the east (8:21). Standing on the edge of the hill at this point, we can look down the Valley of the Kidron, and pick out a number of interesting and important sites. First of all, near the bottom of the valley where the road crosses to ascend Olivet, is the Tomb of the Virgin, an ancient structure now almost wholly underground. According to tradition, the Virgin Mary was interred here by the apostles. A few yards farther on rise the

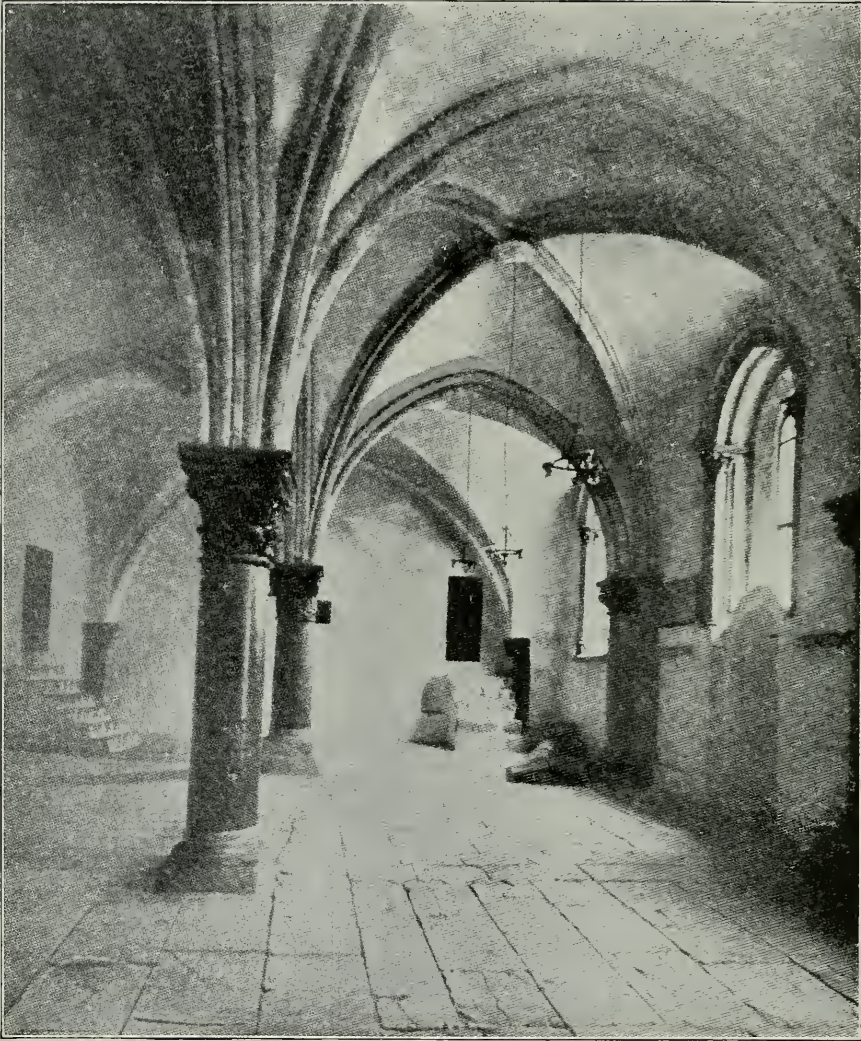
property walls that bound the Garden of Gethsemane. Over the tops we can see the branches of the ancient olives rustling in the breeze, and the tall, dark spikes of the funereal cypresses. Higher up the slope gleam the golden, bulbous domes of the Russian Church of Mary Magdalene (2:129). Our eye runs up a steep pathway to the left, to the very summit of Olivet, where the bell tower of the Russian Monastery pierces the sky; or it may follow the carriage road that runs more southerly around the shoulder of Olivet, till it disappears in the direction of Bethany.

We now move along the base of the east wall toward the south, and, about midway, pass the Golden Gate, a piece of fine masonry of the fifth century, whose double entrance has been walled up by the Turks. At last we reach the southeast corner. The stones here are massive. They are the original Herodian stones (2:95), which Titus left in order to impress succeeding generations with the strength of the city he had captured. The Kidron Valley now lies two hundred feet below it. On the opposite slope we see the curious rock-cut Tomb of Absalom (2:139) with its conical cap, and the so-called Tomb of Jeremiah (2:210), with the countless white stones lying over against the hillside and marking the graves of generations of Jews.

As we turn the corner of the wall and look south, our eye runs along the ridge which once bore the ancient City of David. This is the Hill Ophel, lying now wholly outside the city of Jerusalem, but once enclosed by its wall, and forming an almost impregnable citadel. Halfway down its length it curves a little, the axis running south rather than southwest. At the angle deep in the floor of the valley, one finds the entrance to the Virgin's Spring, ancient Gihon (2:213). Near the end of this long finger which was Ophel, on its western side, is the Pool of Siloam (2:260), built in the days of Hezekiah. The tunnel that supplies it twists its way through the hill like a huge serpent, from Gihon on the east to the reservoir on the west.

Where this long finger ceases, the valleys still continue to drop toward the south. The scanty water supply from the Virgin's Spring enables the peasants to irrigate their gardens of artichokes and onions and lettuce. The rubbish beneath the gardens is still scores of feet deep, and represents the wastage of the ancient city, back to the very beginning of its history. Once at least, in the course of history, these rubbish heaps were adorned with fountains and gardens; for here, at the junction of the eastern Valley of the Kidron and the western Valley of Jehoshaphat, which almost encircling the city, Solomon established his pleasant seat, and called it the King's Dale (2:152, 262). Above the dale to the eastward still towers rocky Olivet, bearing on its sides the little village of Siloam.

Having surveyed these outskirts from our point of vantage at the southeast corner, we now turn to the west and follow the course of the southern wall. It first sinks slowly in the depression where once was



THE "UPPER ROOM"
OVER THE TOMB OF DAVID, JERUSALEM

the Tyropœon Valley, then zigzags up the hill of Zion. When once on the summit, we pass the chief southern gateway, called Zion Gate. The road that emerges here runs a few hundred yards southward to the brow of Zion, and there stops near the Tomb of David (2:154), so called. One may look through a grating in the first story of the wall, and see the

cenotaph placed there by the modern Arabs in honor of their great kinsman. The building itself is in part, at least, Crusaders' work of the twelfth century. We climb to the second story, and there learn that the Crusaders considered this the House of the Last Supper, which also was the place of meeting of the early disciples, and the scene of the Pentecostal flames. There is considerable reason to believe that this identification is correct, and that we are now standing on the site of the mother church of Christendom.

Reaching now the southwest corner of the wall, we can see to good advantage the slope of the hill built by the soldiers of Titus in order that they might roll their battering rams up against the walls of the city. The wall here runs straight toward the north until it encounters the jagged bastion and glacis of the citadel. Proceeding to this point, we have completed the circuit of the walls, and may now enter in to search out the historic and sacred sights of this thrice holy city.

In general, the city may be regarded as a square crossed by two lines that meet at right angles at its center. The city, therefore, has four quarters. The southwest quarter, on Zion hill, today the Jewish and the Armenian quarter, is the old aristocratic section, where in the time of Jesus lived Herod the Great, the high priest and members of the Sanhedrin, and later Pontius Pilate and the Roman procurators. The northwest quarter was partly outside the city in the time of Christ. It is now occupied by Christians. Here are the Church of the Holy Sepulcher and the patriarchates of the Roman and the Greek Churches. The northeast quarter of the city is the Mohammedan section. Here is the Hill Bezetta, from the summit of which, where the city wall crosses, one can obtain perhaps the best view of the city within the walls. The southeast quarter is the only open area in the whole town. It is the sacred Haram-es-Sheriff, the "Noble Sanctuary," which has been reserved as a place of prayer since the days of Solomon.

INTERESTING PLACES IN JERUSALEM

The chief street of the city, which follows the east and west dividing line from the Jaffa Gate to the center, is called David Street. It is partly stairs, consequently wheeled vehicles find no thoroughfare. Bazaars line both sides of the narrow alley. As you descend, you may be sure that the houses which rise abruptly on the right lie on top of the ancient wall built by Solomon, the northern wall of his enlarged City of David. If you should step into one of the little shops on the left-hand side of the street and look through the back windows, you would find the big Pool of Hezekiah (2:245; 3:299), whose presence in the city would otherwise be unsuspected.

Near where this pool ends on the east, David Street is intersected at right angles by Christian Street (3:238). The latter runs north and south on the top of a dike, which is the retaining wall of Hezekiah's Pool. It is



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DAVID STREET, JERUSALEM

the chief thoroughfare of the Christian quarter and leads to the shops, where one may obtain rosaries, candles, incense, and all the paraphernalia of Eastern Christian worship.

Christian Street leads, also, to the Church of the Holy Sepulcher. We turn aside to see its interesting portal, built by the French Crusaders when they restored and enlarged the ancient structures erected by Constantine. One of these doorways has been blocked up in order that



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ENTRANCE TO THE CHURCH OF THE HOLY SEPULCHER

the church may be more easily defended; for many a war has been waged for the possession of this most sacred spot in Christendom, and many a bloody fight has surged around these portals.

We join the throng of pilgrims that streams in beneath the arch, and make our way around through the dimly lighted structure. On our right as we enter is Calvary, the ancient hill having been cut down precipitously so that it is now a mere cube of rock surmounted by a shrine, and the whole easily enclosed within the walls of this great structure. In front of us in the pavement is the Stone of Anointing, where the body of Jesus was prepared for burial after it was taken down from the cross. Pilgrim after pilgrim comes and kneels at this stone, bending to kiss it, beneath the Latin, Greek, Armenian, and Coptic lamps which hang above it by silver chains.

Turning a little to the left, we advance to the rotunda, and there, under the great dome which is one of the conspicuous landmarks of the city from without, we see the ruddy marble house which protects and screens from view the reputed Holy Sepulcher. The rocky hill in which this tomb was originally has been wholly cut away, so that only the rock of the tomb remains, and that has been covered from sight by marble. Over it burn the silver lamps. Their fires never die. Into its presence come the throngs of pilgrims, as they have come for centuries; come for the



VIA DOLOROSA, JERUSALEM

The name of this street, "The Way of Grief," was given to it because over its pavement Jesus is said to have dragged his cross on the way to Calvary. Processions of pilgrims perform this journey every Friday, stopping to say a prayer at each of the Stations of the Cross.

most part on their knees, and receive its blessing as they touch the sacred slab with their lips. To the east of this House of the Sepulcher lies the nave of the great church, occupying the site of Constantine's fourth-century Basilica of the Resurrection; and beyond that again are the chapels which celebrate various episodes in the great drama of the Passion; chief of all is the chapel of the Empress Helena, and the subterranean crypt where her workers found the true cross in the year 326, or thereabouts.

As we leave the church by the portal through which we entered, we find ourselves in an irregular square where once stood Charlemagne's hospital, the very one which, during the Crusades, gave the name Hospitalers to the Knights of Saint John. This open space is bounded on the east by the German Protestant Church, the tall, white dome of which can easily be picked out in any view of the city.

We now enter a street parallel to Christian Street, and discover that we are treading an ancient highway laid down by the Emperor Hadrian, who rebuilt Jerusalem A.D. 135. This street was flanked by columns, the pedestals of which may now be sought out among the dingy shops along the way. This street leads straight to the Damascus Gate. Following a few yards to the north, we now make a right-angled turn under an archway and find ourselves upon the Via Dolorosa.

Along this road are the famous Stations of the Cross, sculptured representations of which are to be found in almost every Catholic Church in Christendom. We may meet here a company of pious folk who, led by a priest, are making the journey on their knees, and reciting at each station their paternosters. We may follow down this road until we reach the site of old Antonia. Here on our right is still a barracks for soldiers, and on our left an orphanage belonging to the Little Sisters of Zion.

Across the street at this point leaps an arch, the so-called Arch of Ecce Homo. Within the convent we may trace its continuation, and may listen to the story of the sweet-faced nun as she tells us how Pilate's judgment hall once stood here, and shows us, in the crypt below, the very pavement on which the soldiers of the Prætorium once threw dice in hours of leisure. We enter this building, however, in order that we may climb to the roof and there get the best of all views of the Temple Area (7:181). From this vantage point we look over the top of the barracks, past the minaret which the Turks built, and see the great open space lying clear in the sun and swept by the breezes (7:111). In the center is the beautiful mosque called the Dome of the Rock (7:132), built over the very summit of Mount Moriah. On the summit once stood the brazen altar of Solomon's Temple, and just at the west of the summit must have stood the sacred building that contained the Holy of Holies.

We may enter the Temple Area by a gateway near Saint Stephen's Gate. Mounting the broad central stairs, we enter the beautiful mosque, and feel our spirits subdued by the rich light that streams from the colored windows and glances upon the gilded iron, the veined marble, the beams encrusted with arabesque, the prayer rugs on the floor, the columns of porphyry and verd antique—the spoils of many an ancient building brought here by the engineers of Abd-el-Melik to make the most impressive shrine in the Levant. Looking through the grill, we may see the tawny rock itself (2:121), and above it the soaring dome with its intricate decoration in gold and red and green, while we hear from the lips of the old sheik, who acts as our guide, the story of how Mohammed once worshiped in the cave under the rock, and how the rock tried to follow him when he rose to heaven on the back of his steed Borak.

Most other traces of the ancient glories of the city have vanished under the ruthless heel of time, for they lie buried under the rubbish heaps that have accumulated during the centuries. Some day the excavators will bring these venerable relics to light, and we shall then know more than our ancestors did about the topography of this shrine of the world.

FROM JERUSALEM TO BETHLEHEM AND HEBRON

Jerusalem is a good starting point for excursions in many directions. We shall order our automobiles bright and early for a trip southward. Starting from the Jaffa Gate, we shall soon be whirled across the Plain

of Rephaim, and in six miles find ourselves at the entrance to the little town of Bethlehem. Here the road forks, the right-hand branch going on to Hebron. Near the forks, under its tree, stands the so-called Tomb of



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INTERIOR OF THE CHURCH OF THE NATIVITY

Rachel (1:86). In the triangle between the forks one may see sections of the old Roman aqueduct which Pilate built, when he enlarged the water supply of Jerusalem.

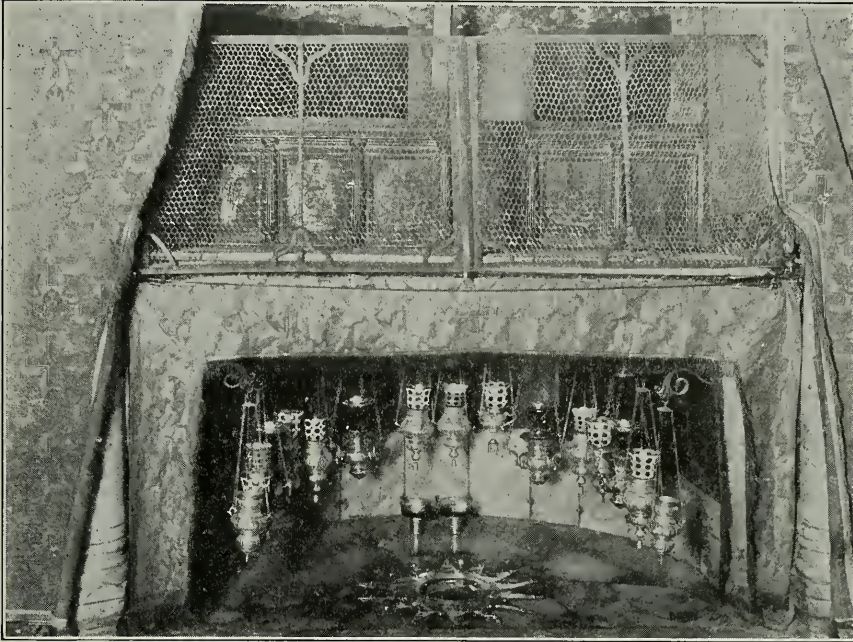
Taking the left-hand road, a few minutes bring us to the houses of the city of Bethlehem (6:61; 7:4, 204). We shall stop long enough to look into the cistern that now does duty as David's Well (2:54), the waters of which his three mighty men secured for him at peril of their lives. The street is so narrow that our motor car can hardly make its way (2:44). Perhaps it is better to dismount and thread the narrow streets on foot and meet the troops of children and the rather handsome, well-dressed women (6:335), who seem to constitute most of the population. We enter the old market place, to which the caravans still come, and, making our way among the kneeling camels (6:270), we shall find the tiny entrance to Constantine's old basilica, known as the Church of the Nativity.

First, however, it may be well to ascend to the roof of the Church of the Nativity, and look down upon the market place (2:24), busy with



CHURCH OF THE NATIVITY, SHOWING ENTRANCE TO THE GROTTA

From a photograph, American Colony, Jerusalem



©Brown Bros.

THE GROTTO, CHURCH OF THE NATIVITY

the moving throngs of citizens, and cast our eye about the country, noting the position of the Field of Boaz to the northeast (3:160), and the tiny villages, like that one traditionally called the Village of the Shepherds (9:77). Descending now, we stoop and enter the tiny door, and, after passing through the dim narthex, or outer hall, find ourselves in the nave of the basilica. We are struck by the splendid rows of columns, each one a monolith carved from native marble of cream color with veinings of brown and red. Until after the Great War an ugly whitewashed wall obstructed our vision toward the east, but now the wall has been removed, so that one can look across the transept to the iconostasis, or screen, that holds the sacred pictures near the altar.

We advance toward the transept, and there discover that we must go down to the lower level of the choir and then down a staircase and through a door, in order that we may enter the sacred cave, which is immediately beneath the high altar. Here we find two objects of interest. On the eastern side of the cave is an altar of marble, beneath which hang a number of silver lamps which are constantly kept burning, while set into the floor is a silver star inscribed, "Here the Word was made Flesh." This marks the spot where Jesus is said to have been born. But there is little to be seen here in this richly decorated chapel to suggest the humble scene of the

Nativity. On the opposite side of the cave is the place where the manger is said to have stood. The stone constituting this manger was many years ago removed and taken to Rome. Since the tradition that Jesus was born in a cave in Bethlehem dates from the time of Justin Martyr (died A.D. 164), and since the church above it was built by Emperor Constantine in the fourth century, we have a very impressive testimony to the antiquity and the credibility of the traditions here enshrined.

Since there is nothing further of interest in Bethlehem except, perhaps, the rosary industry and the mother-of-pearl carving, we shall return to our automobiles and continue southward; or better, perhaps, if we are good walkers, let us leave the town on its south side and pursue the intricate course of the old aqueduct, which follows the contours of the twisted hills. This aqueduct may have been built originally by Solomon himself, for it leads us by an easy gradient along the slopes of the Valley of Artas, where David is said to have written the Twenty-third Psalm, until it brings us to the Pools of Solomon (2:169), near the main highway to Hebron. These pools have been repaired since the War, and now furnish part of the water supply for Jerusalem.

Entering our autos here, we wind over the summits of the great rounded hills, keeping near the watershed all the while, until, in the distance, we catch sight of little Tekoa (4:6), where Amos meditated on the sins of his people and caught the vision of the justice and the mercy of Almighty God. Tekoa is still a region of shepherds and of Bedouins, whose black tents one may always see scattered among the valleys (1:208).

We pass Bethzur, where the Maccabees fought a terrific battle with the Syrians, and where Eleazar lost his life in his daring feat of killing the royal elephant. At last, after twenty miles or more from Jerusalem, we come in sight of the Vale of Eschol, marked by the tower of the Russian monastery. A little detour among the vineyards brings us to this famous spot, where Abraham's oak still stands (1:344), flourishing above its slant and shattered trunk a little canopy of green. The ancient limbs are propped up with railroad iron, and the whole is enclosed with an iron railing.

The town of Hebron (1:8) lies a mile farther south. We leave our automobiles near the old pool by the market place (2:93), whither caravans have come since the beginning of civilization, and we recall the story of David and the murderers of Ishbosheth. The streets of Hebron are like tunnels (1:9); for many a rod they are vaulted over, and are so dark that it is difficult to see whether the bazaar man has given you back the right change—he probably has not. Nevertheless, the brilliancy of his wares gives a glow of color to the dusk, and we press on, up and down stairs, until we reach the old mosque (1:35) over the Tomb of the Patriarchs.

The huge stones of its lower courses speak eloquently of antiquity—probably they were laid in their present position by the builders of Herod

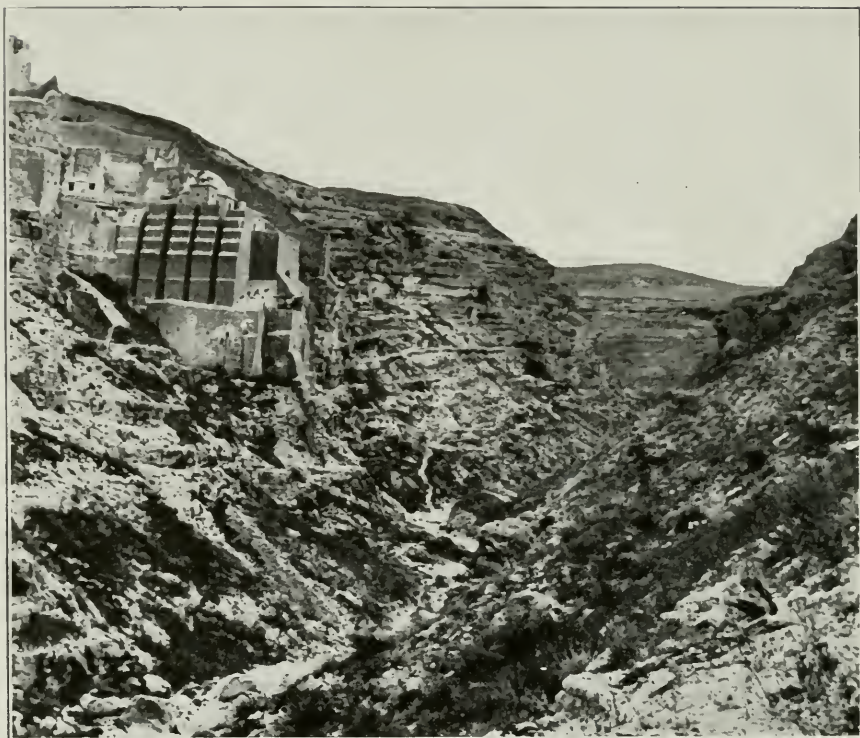
the Great. We are stopped at the door of the mosque by the sheik, who tells us, with some animation, that infidels are not allowed any farther. We therefore must depend upon a fortunate photographer to show us how the mosque looks within (1:37). Before we turn away from the entrance, however, we must not forget to look into the spiritual post office, where the young sons and daughters of Abraham deposit letters for their ancestor. This is a weather crack in the walls, which has immediate connection, they say, with Abraham's bosom. The writer of this article robbed the mails on one occasion, and got a letter addressed to Abraham, praying for health, wealth, and happiness, and signed by three ardent youngsters of the Hebrew persuasion. As we leave the town we pass by a great open space where is located the most famous industry in Hebron—the manufacture of goatskin water bottles. Here they lie on the bare rock, row upon row, drying in the sun (6:195).

Our automobiles, together with the new military road, will enable us to continue southward, so that in an hour we can cover more territory than Abraham could have compassed in two days. We are in Abraham's country, where his flocks and herds grazed on the scanty herbage of the hills as they rolled down to the South Country (1:267). In this southern Wilderness of Carmel (3:87) David had his troubles and his triumphs, for here he quarreled with Nabal, and married his widow. Finally, at the foot of precipitous hills we come upon Beersheba (1:30), the town of "Seven Wells." Its memories are both old and new; they extend from Abraham to Allenby—from the days when the water was lifted laboriously by ropes in the hands of shepherds, to the day when the gasoline engine pumped a constant stream for the thirsty British cavalry.

We shall return to Jerusalem the same day, but let us break our journey back by stopping at the old monastery at Hebron. Here let us climb the tower for its superb view—on the east, the gulf where the Dead Sea lies hidden, and where the iron walls of Moab rise against the sky; on the west, the purple plain, with its scattered villages and drifting cloud shadows, distantly bounded by the yellow streak of sand dunes, against which beat the sapphire seas.

FROM JERUSALEM TO THE DEAD SEA AND JERICO

We shall now take another excursion—this time to the Dead Sea region. We start by donkey, and after three hours of trotting down the Valley of the Kidron we come to that marvelous canyon high up against the walls of which hangs the Monastery of Mar Saba. The monastery has fallen from its high estate, for now it is a penitentiary for bad monks; but formerly it was a holy place for thousands of pilgrims, and for tens of thousands of anchorites. Here in the days of its splendor sang Stephen the Sabaite, whose Greek hymn inspired Neale to write, "Art thou weary, art thou languid?" Here Saint John of Damascus fulminated



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THE MONASTERY OF MAR SABA, KIDRON VALLEY

against the heresies of his age, and wrote the Easter hymn, "The day of resurrection! Earth, tell it out abroad." Here too they show the cell of Andrew of Crete, whose hymn, "Christian, dost thou see them," made dramatic by Neale's translation and Dykes' music, is sung throughout Christendom.

Leaving the monastery, we drop with the valley, down past the old beach marks on the mountains that overhang the Dead Sea—relics of former geologic ages—and at last, having reached the shore, we find the tiny spring of Engedi. The shore is here desolate in the extreme (2:215). The mountain above us is barren and forbidding (2:64), and the narrow trail down which we have come looks even more dangerous in retrospect (2:60). The caves here are famous, even in a land of caves. That of Engedi is a veritable labyrinth in which one could easily lose oneself.

If we have the temerity to go farther south on this dreary shore, we shall reach the rock-salt cliff near Masada. Among the pinnacles and other fantastic forms into which the weather of the ages has carved the

salt, we shall discover "Lot's Wife" (1:23), and therefore may well believe that we are in the vicinity of ancient Sodom, in whose destruction the family of Lot was involved.

It is now time to send our donkeys back, and take the autos which our dragoman has thoughtfully sent to await us at this point. Passing northward now along the western shore of the Dead Sea, we reach at last the place where the muddy Jordan flows in and deposits its burden of silt. We must follow this unlovely stream upward for some five miles if we would reach the Place of the Baptist (7:38). If we desire, we may hire the tub of a boat, which an enterprising Greek keeps at this place for the purpose, and cross over to Moab, the muddy cliffs of which bound the river on the east (2:342; 3:39; 5:90).

Returning, we enter our autos, and half a mile farther on come to the bridge (2:310) which the caravans of East Jordan pass over with their charcoal and their grain to hit the Jerusalem trail. All these caravans, if they prefer, may ford near the ancient place where the children of Israel crossed (1:241).

We shall follow this trail now across the broad valley some five or six miles, to the modern town of Jericho. On the way we pass Gilgal (1:245), where the Israelites first encamped in the Holy Land. Soon our trail takes us to the edge of a shallow wady, in which rolls the swift stream erroneously identified with the Brook Cherith. We must ford it, for there is no bridge. We therefore descend into the Valley of Achor (1:255), and think the while of that covetous Israelite who pitched his tent in Achor and hid beneath it his stolen treasures of Jericho. Achor is now the favorite haunt of Bedouins, when they drive their flocks down into the valley in the beginning of the heat.

Modern Jericho (1:246) has nothing to attract, and everything to repel, the traveler. We therefore make haste to escape from its dust, its flies, and its dirty children, and spin along between the hedges of prickly pear and the orange groves to the ruins of ancient Jericho (1:250), a mile and a half to the northwest. We dismount long enough to examine two ancient house walls and the walls of the city itself, which the excavator's spade has laid bare, and to take a drink of the brackish fountain (3:101), still bearing the name of the Prophet Elisha, who once healed its waters.

It would be well to leave our autos here by the spring, while we climb the mountain that overhangs this site. This is Mount Quarantana. As we begin to climb, we look northward and get the lengthwise view of the hills that come crowding down precipitously to the valley (1:239). Then we turn eastward, and look across the fourteen miles of plain to the level sky line of Moab and Gilead (2:342). Addressing ourselves now to the climb, we see above us, clinging to the cliff, the Monastery of Saint George, also called the Monastery of Elijah (3:88). Far below it, in its narrow chasm, brawls the Brook Cherith (3:74), so called, which has

utilized its infinite leisure by carving out this canyon in the soft limestone. If we should ascend the path to the monastery, we should find that behind its front of buildings is a great series of caves, in one of which, according to the Eastern tradition, Jesus fasted forty days and forty nights.



MONASTERY OF SAINT GEORGE

This monastery, built against the precipitous side of Mount Quarantana, overhangs the Wady Kelt and the traditional Brook Cherith. The building, which is very ancient, belongs to the Greek Orthodox Church.

western summit. We pause half way up the first hill and look back upon the valley (3:98), to get its details clearly in mind for the last time. From now on the road ascends tortuously until, about half way along, we come upon the Inn of the Good Samaritan (7:358). Mine host replenishes our gas tank, while we recall the wonderful parable associated with this spot. Then we coast down the last little sag in the hills (7:357), and climb again to the Apostles' Spring (8:38), the first place to get a drink of water since we left Jerusalem many hours before. We have to push our way in among

By passing through the buildings and keeping on to the summit of the mountain, we should find a superb view—the plain at our feet, dotted with its tufts of trees, and in its shallow wadys hundreds of black tents belonging to the Bedouins; we should see to the south a section of the Dead Sea, blue as a robin's egg, which loses itself in the hazy distance; and bounding the panorama on the east, the lofty and level sky line of the eastern table-land.

Returning to our autos, we now find our way back to the bridge that crosses the Brook Cherith near Jericho; then whirl past the ruins of Herod's palace, his gardens, and his huge swimming pool, the lines of which may still easily be made out, and laboriously begin the long climb toward the

the gathered flocks in order to get our drink—and then wish we had refrained until reaching Jerusalem! The last stiff climb brings us to Bethany, of tender memories (7:114). Here we dismount long enough to see the tomb



CRUSADERS' CHURCH AT KIRIATH-JEARIM

of Lazarus, sunk deep into the mountain, and the so-called house of Mary and Martha (7:220), the carved stones of which once adorned the medieval monastery of Queen Millicent. Our road now winds around the contours of the Mount of Olives, and brings us at last to that superb view of Jerusalem not far from the point where Jesus saw the city at the time of his triumphal entry and wept over it. This completes the circuit of our second excursion.

FROM JERUSALEM TO SAMUEL'S COUNTRY

The third trip from the Holy City will take us northwesterly via the Jaffa road and will require only an afternoon. On this trip we shall stop for a while at Kiriath-jearim (2:96), now called Abu-Ghôsh, where can be seen the remains of the Crusaders' Church. On the other side of our

road we can look down upon the famous Valley of Aijalon (1:327) and across to the lofty hill of Neby Samwil (1:335)—ancient Mizpah, renamed by the Arabs in memory of the Prophet Samuel, who here presided



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THE ROAD TO EMMANUS

at the election of King Saul. Farther on down the valley we can see Emmaus (3:309) and the narrow road that winds to it along the stony terraces of the hills. If we continue still farther, we shall look down at last upon the Plain of Sharon, across which we came on our first day's train ride, and can see old Lydda, the railway junction, and even Jaffa on its hillock by the sea.

FROM JERUSALEM TO NAZARETH

We now hear the northland calling us, so the next day we leave Jerusalem for good. By auto, we pass along the white road that issues from the Damascus Gate and winds its way up Mount Scopus. Near the summit of this northernmost spur of the Mount of Olives we pause to look back at the Holy City (2:234), and realize the truth of the Psalmist's description, "Jerusalem is builded as a city that is compact together." This is the famous viewpoint from which Titus looked down upon the city he was destined to capture, and from which the Crusaders saw the goal of their desire. Our road now takes us past Nob (2:49), where Saul

slew the priests who had befriended David, and past Gibeah (2:12), now called Tell-el-Fûl, or the Hill of Beans. We certainly should dismount here and let our feet tread upon the stones which the Philistines assembled to build their fortress,—the very fortress that Jonathan captured in his first famous exploit.

A little distance to the northwest we can see Jeremiah's old home, Anathoth (4:38), a little village on the edge of the wilderness, and if we should make a detour of an hour or so by donkey, we should reach the Valley of Michmash (2:17), now a favorite picnic ground for the inhabitants of Jerusalem. Here in this rocky gorge are the two headlands associated with that other famous exploit of Jonathan, in which he and his armor-bearer put the Philistine garrison to flight.

Our road twines in and out among the summits of this lofty watershed. It leaves on its left the Christian village Ramallah, where is a flourishing mission school of the Society of Friends, and on its right, ancient Beeroth where, tradition says, Joseph and Mary first discovered that their son Jesus was not in the returning caravan. Beyond Beeroth, Bethel (1:66) rises on its rocky, terraced hill to the right, the only conspicuous object being the square tower, like a castle keep, which is the sheik's house. Ai, also, must have lain somewhere to the right, perhaps on the summit of the neighboring lofty hill.

The next site of importance is Shiloh (2:98), to reach which we must make a detour of an hour or so to the eastward. Here the ruins of the old village and the platform, where doubtless stood the Tabernacle, may still be traced. The road now reaches the summit of what might be called the most northern of the hills of Ephraim, from the crest of which, as from the Delectable Mountains, one catches on a clear spring morning the entrancing view of Mount Hermon, nearly a hundred miles away, its white pyramid dazzling against the blue sky.

We now descend sharply to the Plain of Mukhnah. To the eastward we catch sight of Timnath-heres, Joshua's home town so called, where is still his traditional tomb (1:273), and reach the assured site of Jacob's Well (7:185). We may enter the little enclosure, and see the rising walls of a church which the Greek monks are building on the lines of an old Crusaders' structure, which once stood here. We may sit on the well-curb, over which was located the high altar of this shrine, and look out southwest to the very summit of Mount Gerizim (6:338), on which the Samaritans once had their temple, and where they still sacrifice the Passover. Sychar, where lived the woman of Samaria, is due north of us on one of the buttressing slopes of Mount Ebal, between which and us one may see the white dome of Joseph's Tomb (1:133), in the midst of tufted trees.

Our way now turns sharply to the west, and passes through the jaws of the defile between the mountains, at the place where, it is said, Joshua assembled all Israel and rehearsed before them the "blessings

and the cursings of the Law." Old Shechem lay here, though its modern representative, Nablus (1:270; 2:325), lies a mile or so farther to the west. We would gladly avoid this filthy and fanatical town if we could, but our way lies through its crooked streets and beneath its darksome vaulted streets. We must pause long enough, however, to pay our respects to the high priest of the Samaritans (6:322), who, with his slowly diminishing flock, still clings to the ancient ritual of his fathers and worships the Pentateuch preserved so carefully in the tiny synagogue.

As our motor speeds to the west, down the valley toward the Maritime Plain, it soon reaches a right-angled turn. Taking the northern road, we find ourselves shortly in the presence of the Hill of Samaria (2:339). This noble site is worth a detailed visit, and therefore we spend a couple of hours rambling among the ruins (3:96). We first climb to the western gateway (2:347), pass through Herod's colonnaded street (2:369; 3:94), ascend through the olive groves to the summit of the hill, and there discover the ruins of the palaces of Omri and Ahab, above which Herod built his superb temple to the divine Augustus (2:328). Toward the eastern end of the hill we discover Herod's basilica (2:345), rising out of the threshing-floor; and lastly, the village of Sebastieh, which clusters around the Crusaders' Church built in memory of John the Baptist, who is said to be buried here—in spite of testimony that he is also buried, in part at least, in Damascus and Genoa.

Our pathway now lies due north. It passes a lofty saddle in the hills, from which we gain another of those superb views for which Palestine is famous—backward toward Samaria and the mountains, forward toward the plains of Dothan and Esdraelon (2:281; 3:90), and the hills of Galilee. Descending to the plain, we cross the ancient trail that led from Babylon to Egypt. Turn aside for a moment to drink from Joseph's Well (1:90), at which his brothers ate their lunch on the fatal day when they bargained Joseph away; climb also the little mount of Tell Dothan to fix in mind the ring of hills which the Prophet Elisha once saw, on the day when the horses and chariots from heaven rescued him from the chariots of Syria.

Now for a few miles we parallel the railroad, which has never been far off since we left Nablus, and together we descend to Jenîn (2:331), which lies in the southern angle of the vast Plain of Esdraelon. This famous battleground now unrolls before us. Mount Gilboa bounds it in part on the east (2:84) and constitutes, as a matter of fact, the barb of a giant fish-hook the shank of which is Mount Carmel and its continuing hill, as one can easily see by looking at a good contour map. On the very point of this hook is the little village of Jezreel. Here we get out and walk up the slope, from which one gets another fine, panoramic view—the plain and Mount Carmel to the west, the hills of Galilee to the north, and the Valley of Jezreel (1:299), drawing eastward past one's very feet, past Gilboa and Bethshan to the Jordan. Down this valley one may descry the Spring of



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MOUNT GERIZIM, LOOKING FROM SYCHAR

Herod, called by the Arabs Ain Jâlûd, or Gideon's Spring (1:301). Due north across this valley rises Little Hermon, or the Hill Moreh, with Shunem (2:161; 6:85) half hidden among its cactus hedges on the lower slope.



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MOUNT CARMEL

Due west from Jezreel, fifteen miles away, one can make out with a glass the Mount of Megiddo, where the path from Sharon enters the plain. Past Megiddo the River Kishon (1:289) flows sluggishly to the west; it passes through the narrow defile where the hills of Galilee almost touch Mount Carmel, past little Harosheth of the Gentiles (1:291), where Sisera assembled his nine hundred chariots of iron, and empties into the Bay of Acre near the modern city of Haifa (3:330, 332). Mount Carmel here also comes to an abrupt end, and leaps boldly into the sea.

From our watchtower on Jezreel, we descend again, cross Esdraelon by the newly-built carriage road,—which, however, follows an ancient trail—strike the railroad junction at Afûleh, where the Turks once shattered Napoleon's dream of an Indian Empire, and where Allenby's bombing planes shattered the telegraphic nerve center of an entire Turkish army.

As we approach the steep hills of Nazareth, we cast our eye eastward and see on the Hill of Moreh the little village of Nain, where once Christ raised a widow's son from the dead; beyond it on the same slope is the dusky village of Endor (2:80), where Saul learned of his doom from a necromancer. In this direction, also, lies the northeastern angle of the triangular Plain of Esdraelon, for here it encounters the symmetrical dome of Mount Tabor (1:285),—from this distance smooth as an inverted bowl, but from near at hand seen to be rough with a stubble of oak tress—a splendid watchtower, indeed, for Deborah and Barak on the day when “the

stars in their courses fought against Sisera." On the summit we can descry the walls of a new church, which will worthily enshrine the tradition—though an erroneous one—that Tabor was the Mount of Transfiguration.



THE CHAPEL ON THE SITE
OF JOSEPH'S CARPENTER SHOP, NAZARETH

We now zigzag steeply up to the crest of Nazareth hill, and descend into the little hollow where the town lies (7:25). We shall need half a day at least for this sacred village, and another half day to dream among the hills on which Jesus played as a boy, and from which he could easily see all the kingdoms of the world as they marched by on the caravan trails and the military highways. We shall visit, of course, the spring (7:27) where he and Mary drew water for the household; the church that was built over the workshop of Joseph; and the Church of the Annunciation (7:79); likewise the synagogue, where Jesus read from the Prophet Isaiah; and the bazaars where one may still see the carpenter at work on his ox yokes, his plows, and his rush-bottomed chairs.

FROM NAZARETH TO THE SEA OF GALILEE

After a day at Nazareth we continue our motor trip over the hills to Capernaum, that other home of Jesus. On the way, there are only one or two places of interest: Gath-hepher, said to be the home of Jonah, and Cana (7:178), where the first miracle occurred. Since both the Greek and the Latin Churches claim to have in their keeping the true site of the miracle, and since the location of Cana at this place is erroneous anyway, we may well pass it by without a call.

Of greater significance is the rugged, broken crater of the Horns of Hattin (7:286), across the slopes of which our trail leads. The slopes, once drenched with the blood of the bravest knights of Europe, when Saladin's cavalry mowed them down, now flame with the most gorgeous wild flowers in the East. As we turn aside for a moment to climb the peak of the old crater, we have a wonderful view—backward toward Mount Tabor, northward to the hills of upper Galilee, and eastward down the Valley of the Dog River, to the point where the immortal Sea of Galilee flashes like a liquid turquoise.

The carriage road winds across the undulating plateau until it is just over Tiberias; then it descends in long windings (7:191) to the ancient town (7:72, 254), huddled within its walls of black lava. The walls are fast disappearing, for the citizens would rather use the blocks for building material than let them stand as memorials of ancient days; in a few years they will be quite gone. The wall on the water front has long since disappeared, if indeed there ever was one. A little fleet of fishing boats lies at anchor within a stone's throw of the houses that crowd down to the water's edge. Tiberias boasts one wharf only, and that is for the use of the steamboat that plies between this port and Semak, at the foot of the lake.

To make the rounds of the Sea of Galilee, we may as well charter the old steamboat, in order to be more comfortable in case a squall arises; for squalls still whirl down most unexpectedly from the hills above, and cause the modern descendants of Peter and the apostles no end of labor and anxiety. An hour's steaming, more or less, brings us to the head of the lake, to Ain Tâbighah, a powerful spring that bursts out from the hills only a hundred feet from the shore, with force and volume enough to run several mills. The existence of this spring was, no doubt, the reason for the great city of Capernaum being built in this immediate vicinity.

Whether Capernaum lay to the west or east of this spring was long a debated question, but excavations have recently proved that this most important city of the Gospel lay to the east. A few years ago the site was untouched and sprinkled with ruins (7:353). Some German Franciscans, believing that the true site of Capernaum lay here, bought the ground and erected a property wall to keep out intruders (7:65). The gate (7:417) is just opposite the landing place. We step from our boat, receive the welcome of the brother with the brown robe and the white tropical helmet,

and by him are graciously introduced to the old city which he and his confrères have now laid bare (7:189). It was a city surely enough, with an abundance of houses, the foundation walls and mosaic floors of which are



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RUINS OF CHORAZIN

now plainly to be seen. But the chief object of interest is the synagogue, with its beautifully sculptured capitals and architraves. Undoubtedly in its original form this was the synagogue built by the centurion mentioned in the Gospels, "For he loveth our nation, and he hath built us a synagogue." It was evidently enlarged at a later day.

We cannot show you the other eight cities and the more than forty villages which once made the basin of the Sea of Galilee such a thriving population. Some of the cities are marked with scant ruins, like Chorazin; others are vanished quite from the face of the earth. After stopping a day or two at Tiberias to rest beside this beautiful lake—the most delightful region in Palestine—we continue our trip by auto along the great north road. High above us little Safed (7:290) is perched, like an eagle's nest on a crag. More than ever it is a "city that cannot be hid." We now cross the Jordan by the Bridge of Jacob's Daughters, only a little to the south of Lake Huleh. Hereabouts was located the battle in which Joshua defeated the Amorites and hamstrung their horses.

We are now at the very roots of Mount Hermon (5:360), and near the sources of the River Jordan. If we choose to take the time, we may make a detour to Dan and Cæsarea-Philippi. The little city of Dan (2:357) is still awaiting the spade of the excavator, which will undoubtedly reveal

its ancient Phœnician origin and its later Hebrew conquest. The Jordan (1:11; 5:76) rushes past the mound, on its way to the quiet waters of Lake Huleh. Higher up, and to the northeast, Caesarea-Philippi looks down



LAKE HULEH

upon us. We make our way thither and enter by the monumental gateway (7:101), sole relic of past grandeur. We linger for a moment on one of the housetops to get the air and the view (7:200). Near by is one of the sources of the Jordan, a veritable sanctuary of waters, where the river rushes full-born from a great cave in the mountain, called the Grotto of Pan (3:70). Since Pan will not come forth to greet us, we return to our former route and, passing the shoulder of old Hermon, shall look up to the majestic summit clad in dazzling snow (6:82), the earthly symbol of that great white throne in heaven which the prophet saw.

FROM THE SEA OF GALILEE TO DAMASCUS

We can now look eastward over the boundless plateau of the Haurân, and southward down the long Jordan Valley. The plateau undulates gently, with here and there a little cone arising to mark the outlet of prehistoric volcanic fires. Away to the northeast we seem to see a violet lake, but as we approach the waters vanish, and we gaze instead upon the verdant oasis in which lies the city of Damascus (3:114). It is indeed a beautiful sight, and recalls to our mind the story of Mohammed, who viewed the city from some such vantage ground as this, but refused to enter, saying that he must not set foot in paradise until after death. This oasis

is made possible by the rivers Abana (2:228; 3:112) and Pharpar; the latter quite disappears in irrigation ditches as soon as it leaves the hills, but the former is still a rushing torrent.

Near at hand, Damascus is less like a paradise than when seen from the hills. Its bazaars (6:196) are thronged with people, and its houses are crowded close together in Oriental style. We can view the latter from the minaret of the great mosque (2:241), and wonder how such flimsy structures, made of poplar poles and mud, manage to survive the rains and the snows of the seasons.

We shall stay over for a day or two of sight-seeing, since there are a few places in the old town that are worth a visit for the sake of the memories they evoke. One is Saint Paul's Gate (8:61). We may pass through this little Roman gateway in company with Saint Paul; then, taking the first turn to the left, we find ourselves at the end of a narrow lane before the house of Ananias. In response to the tinkling bell, a black-eyed damsel admits us to the great court (8:59), whence we descend to the shrine on the lower level, where the Apostle of the Gentiles recovered his sight. We wish we might show you the original spot where Saint Paul made his escape from the city, but, unfortunately, there are at least two authentic sites, and both of them on a wall that is quite modern! So perhaps we had better read the interesting story in our Bible, and so avoid the dust and the heat of a fruitless search in a most unsavory spot.

FROM DAMASCUS TO HAIFA

We shall next spend a day in crossing the Lebanon and its parallel range, the Anti-Lebanon. These are magnificent ranges (4:214; 5:34). Unfortunately, the cedars, which everyone wants to see, are quite inaccessible to the usual traveler. There is no harm, however, in looking at pictures of them (4:194; 5:149; 6:232), and in imagining ourselves to be Solomon's overseers sent hither to supervise the Phœnician lumberjacks. On a smooth automobile road we at last pass the western crest of Lebanon, and look down on a marvelous panorama of hills and sea. On a clear day the tops of the island of Cyprus are visible to the northwest. At our feet lies Beyrout, which is not a Biblical site, though located not far from the famous international boundary line, the Dog River, where great conquerors engraved their names upon the canyon walls.

On the following day, we turn southward for the last leg of our journey in the Holy Land. Our motor car whirls us swiftly along the intricate coast, following all its sinuosities: on our left always the Lebanon, its slopes smiling with olive orchards and vineyards, or clothed with the vivid green of mulberries; on our right always the flaming sea, breaking into white foam almost under our wheels. This also is a famous road, this coast route to the south. Over it have traveled the great Ramses II on his way to fight the Hittites, and Thutmose III coming up with his chariots to collect his



ROMAN BRIDGE OVER THE LEONTES RIVER NEAR TYRE

annual income tax. A couple of hours bring us to Sidon (6:236, 238), still a flourishing town, though lacking the splendor of the days when Ahab sailed hither in his royal galley to wed his evil genius, Jezebel.

An hour farther on, little Tyre (4:211) juts out into the sea. The glory of Tyre, also, has vanished: only a few giant columns lying in a field of rubbish remind us of its great past, when it defied Alexander and the Crusaders.

Still spinning south, we cross the old Roman bridge over the Leontes; pass in safety the perilous-looking Ladder of Tyre, where our road threatens to drop over the cliffs into the sea; show our passports to the British authorities as we leave Syria; and reënter Palestine to find ourselves at last in famous Acre (3:332). The city was old in Joshua's day. It was never Hebrew; in Christ's day it was Roman, and called Ptolemais. But its day of glory was a thousand years later, when Richard and Saladin fought under its walls, for the deeds of bravery then wrought by Christian and Moslem give it a sure place among the immortal cities of romance. Skirting the great parabola of the Bay of Acre (3:330), we leave our autos in the bustling modern city of Haifa, and prepare for a longer journey and a more difficult one than any we have yet taken.

EAST JORDAN AND SINAI

We might return to Egypt by the comfortable railway across Sharon and Philistia, but the lure of East Jordan is upon us, and we resolve to cross the Jordan and follow the old Haj trail southward with the pilgrims, toward Mecca if not to it. We therefore assemble our camping equipment,



VIEW OF ACRE FROM THE BAY

pile it upon a flat car, and entrain for the half-day's run eastward through Esdraelon, across Jordan below the Sea of Galilee (3:66), up the winding valley of the Yarmuk River, where the engineers were called upon to solve most difficult problems of construction, until at last our train emerges like a snake from its hole upon the vast table-land of the Haurân. Here soon is Derâa, the ancient Edrei, in the labyrinthine caves of which the Hebrews pursued and captured Og, king of Bashan. Derâa is now a junction point on the Haj railway.

Traveling on this line, we crawl southward, in general following the old caravan route that linked Damascus with the Red Sea. We are now on the farther side of Gilead. Doubtless we cross and recross the trail of Abraham and of Jacob, who came by this very road from the land of Aram to the Land of Promise. To the west of us, in the direction of the Jordan, lies Es-Salt, which is the modern descendant of Ramoth-gilead (1:223). Nearer our railway is Jerash (3:305), the stately ruins of which still enthrall the traveler, and remind him of those Indian-summer days of the Roman Empire when the Antonines flung out these cities on the edge of the desert to keep back the Bedouins. Beyond Gilead lies Moab (2:342; 3:39), monotonous enough and level enough from the train, though when seen from the Jordan, precipitous and forbidding.

At the end of the second day our train halts at Maân; our camp equipment is thrown off, and the tribesmen, whom our good dragoman has engaged well in advance, take us on a four-hour horseback ride to Petra (2:231; 6:347). We encamp here for several days in order to stamp the



PETRA FROM THE NORTH

Courtesy Professor George L. Robinson, D.D.

extraordinary features of this deserted city upon our memory, for we wonder at the stateliness of its architecture and the weird beauty of its many-colored sandstones, out of the living heart of which the noblest buildings have been carved.

We now exchange horses for camels. Across the wilderness of Edom our trail lies, a weary journey, full of dust and heat. Day after day we push on, rising to the reveille of the gorgeous desert sunrises, until at last old Sinai (5:81, 259) rears his head among the jagged crests to the south, and we pitch our tents where so many centuries ago the Israelites are said to have encamped, at the foot of the Mount of Jehovah. Perhaps they drank from the very spring (1:136) where our camels have slaked their thirst, and no doubt they wondered, as we do, at the towering precipices of this oldest of mountains (1:191), the granite and porphyry of which have never suffered a change since the day when God conjured them forth out of the primeval ocean. Of course, the old stories are here memorialized—the very path by which Moses ascended to meet Jehovah, his footsteps in the rock, the spot where he slipped at night, and the pinnacle where, amid the thunder, the Law was given to man.

The guardians of these sacred places are the monks of the Monastery of Saint Catherine (1:197), a holy place founded here in the earlier Christian centuries. We enter its garden enclosure, rest under the shade of its thousand-year-old cypresses (1:196), partake of a frugal meal in the ancient refectory, cast curious eyes upon the old manuscripts which the good brothers show us, and then say farewell in order to resume our fatiguing journey back to civilization. Down the Wady of Ferah the trail

leads, past the turquoise mines and the copper mines, worked by the kings of the earliest dynasties of Egypt; finally, to our infinite relief, it terminates at the little port of Suez.

Here we say farewell to our camel-drivers and our small army of camp servants—and the farewell has a golden sound. We board the train and in a few hours are back again in Cairo at our starting point. We have completed the circuit; we have drawn a magic line about the whole world of the ancient Hebrews, and have brought home a most marvelous gallery of pictures to hang forever on the walls of memory.

OUTLINE HISTORY OF THE

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Egypt</i>	<i>Chaldea, Babylonia, Assyria, Persia</i>
Before 2000	Writing on stone blocks and clay tablets (about 4700) On sheets made from papyrus (2650) Writings in Egypt on medical topics (4700) Collections of moral precepts (3700) Stone used in building of earlier pyramids (4650), temples and statues (4000) Silver made into vases in Chaldea (4200) Copper tools used (4150) Trade organizations in Egypt (4100) Canals for irrigation (3300), and for navigation (2650) Laws first codified in Babylon (about 2250) Astronomical observatory in Babylon (2247) Silkworms said to have been cultivated in China Magnet known in China (2400)	Strong, prosperous kingdom in existence (before 4700) Menes the first king known by name Bull (Apis) worship founded (4400) Pyramids of Gizeh near modern Cairo built (about 3900) Some authorities put the reign of the Hyksos (shepherd) kings in Egypt during this period; others put them much later	Strong kingdom in existence (before 4500) Cedar from Lebanon is used in building temples (4460) Chaldea for a time ruled all countries as far west as the Mediterranean Sea (4000) Sargon I extends his empire; the arts and civilization flourish Babylon becomes prominent (about 2400) Hammurabi of Babylon makes great improvements and codifies laws (2250) Nineveh built (about 2200) Ninus of Nineveh takes Babylon, forms the kingdom of Assyria, and for a time rules as far west as the Mediterranean
2000	Geometry studied in Egypt Gold first used as money Phonetic writing in China Art of sculpture in Cyprus and in Troy Bread made from wheat Liquor made from rice in China; inventor banished	The history of Egypt is very uncertain during this century	Semiramis, queen of Babylon, invades Ethiopia and India (about 2000) The Hittites invade Babylon (1937) Assyria under the rule of priest kings
1900		The history of Egypt is very uncertain during this century	The history of Babylonia is very uncertain during this century
1800	Arts, crafts, learning, and culture of the Mycenaean civilization extending over southern and eastern Greece, Crete, Sicily, western Asia Minor, and most of the isles of the Aegean	Egyptians conquer Phoenicia Hyksos kings expelled, and Amosis I of the native line becomes king	Kassites, an invading people, form a dynasty, lower the standard, and retard the development of Babylonian civilization
1700	"Observation of Bel." Babylonian records, the source of much of our knowledge of astronomy Libraries of clay tablets at Babylon	Hittites oppose Egyptian invasion of Palestine	Babylon sacked by the Hittites

WORLD IN BIBLE TIMES

<i>B.C.</i>	<i>Greece</i>	<i>Hebrews</i>	<i>Other Countries</i>
Before 2000	The legendary history of Greece Aryan tribes thought to have settled in Greece (about 2200)	The Hebrews as a distinct race did not exist during this period The period before the Flood Certain events recorded in the Bible as happening during this period probably belong to all races The Flood and Noah The Tower of Babel	The Chinese Empire flourished (before 2270) Old Tyre in Phœnicia was built (about 2267) The mythical history of Britain makes Meschish, the grandson of Japhet the son of Noah, the colonizer of Gaul; from thence colonizers went to the island of Britain
2000	Legendary stories only	Abraham is born in Ur of the Chaldees Abraham emigrates to Canaan Sodom is destroyed Isaac is born	Damascus in Syria is already a strong city Celts entered Europe
1900	Legendary stories only	Marriage of Isaac and Rebekah Jacob and Esau are born	
1800	Mycenaean civilization begins. (Some authorities put this 400 years later) The Pelasgians in Greece The Arcadians enter Italy	Jacob in Mesopotamia Birth of his twelve sons, the direct ancestors of the Hebrews Joseph in Egypt Jacob and his family migrate to Egypt and settle in Goshen	Albion the ruler in Britain, according to the mythical history. He was of the race of Ham, son of Noah, and his descendants ruled until 1108 B.C.
1700	The Pelasgians in control in Greece Argos, city founded by them. Ruins of its ancient walls still exist	Death of Joseph	Tang, first emperor of Shang dynasty in China Hittites establish themselves at Carchemish; control Syria and Mesopotamia; destroy Babylon and set up a king

OUTLINE HISTORY OF THE

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Egypt</i>	<i>Chaldea, Babylonia, Assyria, Persia</i>
Before 2000	Writing on stone blocks and clay tablets (about 4700) On sheets made from papyrus (2650) Writings in Egypt on medical topics (4700) Collections of moral precepts (3700) Stone used in building of earlier pyramids (4650), temples and statues (4000) Silver made into vases in Chaldea (4200) Copper tools used (4150) Trade organizations in Egypt (4100) Canals for irrigation (3300), and for navigation (2650) Laws first codified in Babylon (about 2250) Astronomical observatory in Babylon (2247) Silkworms said to have been cultivated in China Magnet known in China (2400)	Strong, prosperous kingdom in existence (before 4700) Menes the first king known by name Bull (Apis) worship founded (4400) Pyramids of Gizeh near modern Cairo built (about 3900) Some authorities put the reign of the Hyksos (shepherd) kings in Egypt during this period; others put them much later	Strong kingdom in existence (before 4500) Cedar from Lebanon is used in building temples (4460) Chaldea for a time ruled all countries as far west as the Mediterranean Sea (4000) Sargon I extends his empire; the arts and civilization flourish Babylon becomes prominent (about 2400) Hammurabi of Babylon makes great improvements and codifies laws (2250) Nineveh built (about 2200) Ninus of Nineveh takes Babylon, forms the kingdom of Assyria, and for a time rules as far west as the Mediterranean
2000	Geometry studied in Egypt Gold first used as money Phonetic writing in China Art of sculpture in Cyprus and in Troy Bread made from wheat Liquor made from rice in China; inventor banished	The history of Egypt is very uncertain during this century	Semiramis, queen of Babylon, invades Ethiopia and India (about 2000) The Hittites invade Babylon (1937) Assyria under the rule of priest kings
1900		The history of Egypt is very uncertain during this century	The history of Babylon is very uncertain during this century
1800	Arts, crafts, learning, and culture of the Mycenaean civilization extending over southern and eastern Greece, Crete, Sicily, western Asia Minor, and most of the isles of the Aegean	Egyptians conquer Phoenicia Hyksos kings expelled, and Amosis I of the native line becomes king	Kassites, an invading people, form a dynasty, lower the standard, and retard the development of Babylonian civilization
1700	"Observation of Bel." Babylonian records, the source of much of our knowledge of astronomy Libraries of clay tablets at Babylon	Hittites oppose Egyptian invasion of Palestine	Babylon sacked by the Hittites

WORLD IN BIBLE TIMES

<i>B.C.</i>	<i>Greece</i>	<i>Hebrews</i>	<i>Other Countries</i>
Before 2000	The legendary history of Greece Aryan tribes thought to have settled in Greece (about 2200)	The Hebrews as a distinct race did not exist during this period The period before the Flood Certain events recorded in the Bible as happening during this period probably belong to all races The Flood and Noah The Tower of Babel	The Chinese Empire flourished (before 2270) Old Tyre in Phœnicia was built (about 2267) The mythical history of Britain makes Meschish, the grandson of Japhet the son of Noah, the colonizer of Gaul: from thence colonizers went to the island of Britain
2000	Legendary stories only	Abraham is born in Ur of the Chaldees Abraham emigrates to Canaan Sodom is destroyed Isaac is born	Damascus in Syria is already a strong city Celts entered Europe
1900	Legendary stories only	Marriage of Isaac and Rebekah Jacob and Esau are born	
1800	Mycenæan civilization begins. (Some authorities put this 400 years later) The Pelasgians in Greece The Arcadians enter Italy	Jacob in Mesopotamia Birth of his twelve sons, the direct ancestors of the Hebrews Joseph in Egypt Jacob and his family migrate to Egypt and settle in Goshen	Albion the ruler in Britain, according to the mythical history. He was of the race of Ham, son of Noah, and his descendants ruled until 1108 B.C.
1700	The Pelasgians in control in Greece Argos, city founded by them. Ruins of its ancient walls still exist	Death of Joseph	Tang, first emperor of Shang dynasty in China Hittites establish themselves at Carchemish; control Syria and Mesopotamia; destroy Babylon and set up a king

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Egypt</i>	<i>Chaldea, Babylonia, Assyria, Persia</i>
1200	Gate of Lions built at Mycene Mariner's compass said to have been invented in China Umbrellas are used in China	Decay of empire and ascendancy of the priests under XXth dynasty	Tiglathpileser I, real founder of the Assyrian Empire, extends its influence from Bagdad and Babylon to the Mediterranean Sea, and receives tribute from Egypt
1100	Standard dictionary of the Chinese language is compiled Art of dye-making is known in China	High Priest Hrihor becomes first king of a new dynasty Industrial and economic decline in the country Supremacy over Ethiopia lost	Decay of Assyria; country is overrun by Arabian tribes
1000	Beginning of exact chronology by the Assyrian records Greek art destroyed by barbarians Temple of Hera built at Olympia Asbestos cloth is made by Egyptian craftsmen Loadstone is obtained from Asia by the Greeks (1000) Brilliant literary period of the Hebrews under David and Solomon The religious books of ancient Persia, the Zend-Avesta, are composed Zoroaster the leader in the religious reformation in Persia Clay figure from a living model first made in Corinth (985)	Priestly dynasty continues in control in Egypt for half of this century Shishak I from Bubastis forms a new dynasty (about 961) Jeroboam, a rebel against Solomon, flees to Egypt, returning at the death of Solomon (933) Successful expedition of Shishak against Jerusalem (927)	Assyria recovers and brilliant period of its history begins (about 930); art, architecture, sculpture, and literature flourish

IN BIBLE TIMES—Continued

<i>B.C.</i>	<i>Greece and Rome</i>	<i>Hebrews</i>	<i>Other Countries</i>
1200	Expedition of the Epigoni against Thebes, Greece The Trojan War (1193-1183) Greeks suffer from incursions of Illyrians from the northwest Invasion of Dorians, called the Return of the Heraclidae Alba Longa in Italy settled by refugees from Troy under Æneas	Israel, at war with the Philistines, is practically subject to them Samson conducts raids against the Philistines Eli is high priest and judge Samuel, the great leader of Israel, makes many reforms and partially frees Israel from the Philistines	The Hittite Empire is broken up and so entirely disappears from Syria that only recently have definite traces of it been found Popular revolution in China under Woo Wang establishes the Chow Dynasty. This regenerates the empire and begins the historical period
1100	Period of degradation in Greece Hellenic city states formed Achaans expel the Ionians from Achaia. They settle in Asia Minor Codrus, the last king of Athens Archons elected in Athens, to rule for life Homer is born	Struggle with the Philistines goes on with varying success Saul, the first king of Israel, is elected (about 1055) Defeat of the Amalekites, a tribe living between Sinai and Palestine Death of Saul in battle with the Philistines (about 1033) David becomes king of all Israel (about 1026) Jebus (Jerusalem) taken and made the capital of the kingdom Philistines conquered	Tyre is a flourishing commercial kingdom of first rank Cadiz (Gades), Spain, is founded by the Phœnicians Bactria begins to be prominent Samos is colonized Naples in Italy is founded Feudal system exists in China
1000	Homer writes the Iliad and the Odyssey Greece adopts the alphabet of the Phœnicians. Some system of writing existed, however, before this Asia Minor is settled by Æolians, Ionians and Dorians, who form colonies along the coast	David's vigorous foreign policy; he conquers bordering nations Rebellion of Absalom (about 974) Adonijah attempts to usurp the throne Solomon is anointed king Death of David and real accession of Solomon (about 973) The Temple is built in Jerusalem Queen of Sheba visits Solomon Rehoboam becomes king (933) Rebellion of the northern tribes under Jeroboam (933) Division into two kingdoms, Israel and Judah Rehoboam king of Judah (933-917)	Britain is reached by Phœnician voyagers Hiram of Tyre makes an alliance with David and Solomon. He aids in the building of the temple, and in commerce Moab, Edom, Syria, and Ammon are conquered by David Syria forms an independent kingdom after the division of the Hebrew kingdom. Damascus is the capital

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Egypt</i>	<i>Chaldea, Babylonia, Assyria, Persia</i>
1000	Monument erected by Shishak of Egypt to commemorate his capture of Jerusalem (927) Navigation laws first made by Rhodians (about 916) Ivory brought to Solomon from Tarshish		
900	Breastplate invented by Jason Black obelisk erected in Assyria to commemorate the defeat of King Jehu of Israel The Moabite stone, which distinctly names Omri as king of Israel, is inscribed Gold and silver coined at Argos (862) Ancient American civilization begun in Mexico and Central America, according to the opinion of recent explorers	Sheshonk III is the only king of any note in Egypt during this century	Assyrians invade Persia Ashurnasirpal reigns in Assyria (886-858) He exacts tribute from Phœnicia Shalmaneser III reigns (858-823). He wins a victory over Ahab of Israel at Karkar (854) Ahab killed in this battle Later Shalmaneser defeats Jehu of Israel Rammannirari reigns in Assyria (810-787) He captures Damascus and makes Syria, Israel, and Philistia tributary Sammuramit (Semiramis) was his queen Shalmaneser IV attacks Syria

IN BIBLE TIMES—Continued

<i>B.C.</i>	<i>Greece and Rome</i>	<i>Hebrews</i>	<i>Other Countries</i>
1000		Jeroboam king of Israel (933-912) Wars between the two Hebrew kingdoms Abijam king of Judah (917-914) Syria joins Judah and defeats Jeroboam of Israel Asa king of Judah (913-873) Nadab king of Israel (912-911) Baasha king of Israel (911-888)	
900	Lycurgus as king of Sparta gives his people a constitution and a code of laws (about 820) Macedonia is settled (about 814)	Threatened invasion of Judah by Zerah of Ethiopia Elah king of Israel (888-887) Zimri king of Israel seven days (887) Omri king of Israel (887-875) Ahab king of Israel (875-854) Marries Jezebel, daughter of Ethbaal, king of Tyre The prophet Elijah Battle of Karkar; death of Ahab (854) Jehoshaphat king of Judah (873-849) Alliance with Ahab, and defeat with him in battle of Karkar Ahaziah king of Israel (854-853) Jehoram king of Israel (853-842) Mesha of Moab revolts The prophet Elisha Jehoram king of Judah (849-842) Marries Athaliah, daughter of Ahab and Jezebel of Israel Ahaziah king of Judah (842) Jehu destroys the family of Ahab and takes the throne (842-815) Destruction of many idolaters; religious reforms Tributary to Assyria Athaliah usurps the throne of Judah (842-836)	Phœnicia declines in power; especially Tyre Syria independent under Benhadad wars with Israel Moab revolts from Israel after the death of Ahab Carthage founded by the Phœnicians, (850) Phœnicia subject to Assyria (850) Hazael assassinates the king of Syria and takes the throne (841)

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Egypt</i>	<i>Chaldea, Babylonia, Assyria, Persia</i>
900			
800	Triremes, boats with three banks of oars, are invented in Corinth (784) Solar eclipse is recorded in Assyria (763); from this dates are reckoned more exactly, and dates of previous events verified The eclipse of the moon is observed by the Chaldeans at Babylon (721) The calendar is made by Romulus, first king of Rome, consisting of 10 months, or 304 days (738) Roman priesthood, augurs, and vestal virgins established by Numa (710) Roman calendar is changed from 10 months to 12 (710)	The Ethiopians under Shabak conquer Egypt (730), and hold it for 58 years Sennacherib of Assyria invades Egypt without success (705)	Tiglathpileser IV, or Pul (745-727) Subjects Babylonia to Assyria Puts down a revolt in Israel, and appoints Hoshea governor or dependent king (730) Shalmaneser V (727-722) Suppresses another revolt of Phoenicia and Israel Besieges Samaria He is assassinated by Sargon Sargon takes the throne (722-705) Samaria is taken and the kingdom of Israel is destroyed (722) Revolts subdued in Armenia, Media, and Babylonia, and the latter is united with Assyria Tribute is received from Arabia, Egypt, and Cyprus Sennacherib king of Assyria (705-681) He subdues Babylonia but loses supremacy in Syria after an unsuccessful siege of Jerusalem (701)

IN BIBLE TIMES—Continued

<i>B.C.</i>	<i>Greece and Rome</i>	<i>Hebrews</i>	<i>Other Countries</i>
900		Joash king of Judah (836-797) Restoration of the temple worship and other reforms Bribes Hazael of Syria to spare Jerusalem Jehoahaz king of Israel (814-798)	
800	First Olympiad, that is, first record of victors in Olympic games Dates in Greece, now reckoned from this event (776) Rome founded by Romulus (753) Archons now elected in Athens to serve ten years instead of for life (752) First Roman triumph (748) Rome taken by the Sabines (747) First Messenian War, Greece (743-723) Syracuse founded (734) Circensian games in Rome (732) Sybaris in Italy is founded (721) Numa Pompilius, second Roman king (715-673) Roman religious system is established (710) Tarentum established by colonists from Sparta (708)	Jehoash king of Israel (798-783) Amaziah king of Judah (797-779) War between Israel and Judah Judah is subjected to Israel until 776 Jeroboam II king of Israel (783-743) Israel has a brief revival of power The prophet Amos Uzziah king of Judah (779-740) Pays tribute to Assyria The prophets Hosea and Isaiah Zechariah king of Israel six months (743) Shallum king of Israel one month (743) Menahem king of Israel (743-737) Jotham king of Judah (740-736) The prophet Micah Ahaz king of Judah (736-728) Pekahiah king of Israel (737-736) Pekah king of Israel (736-730) Hoshea appointed by Tiglathpileser the dependent king of Israel (730) Hezekiah king of Judah (727-695) Alliance with Egypt against Assyria Siege of Jerusalem by Sennacherib of Assyria	Phrygia becomes an independent monarchy (about 750) Media is joined to Assyria

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Egypt</i>	<i>Chaldea, Babylonia, Assyria, Persia</i>
800			
700	Spain is discovered by Greeks from Samos (700) The library of Asshurbanipal is established at Nineveh First code of laws at Athens promulgated by Draco (621). They are extremely severe Capitol at Rome is begun (615) Eclipse of the sun is predicted by Thales of Miletus (610) Sappho, the Greek poetess (about 610) Africa is circumnavigated by the Phœnicians (604) Canal from the Nile to the Red Sea is attempted Hanging gardens at Babylon Bridge is built over the Euphrates	Assyrians under Esarhaddon invade Egypt and abolish Ethiopian rule The country is divided into twenty petty kingdoms under Pharaoh-necho at Memphis (672) Tirhakah rallies the Ethiopians and expels the Assyrians (670) Asshurbanipal of Assyria expels the Ethiopians (667) Psamethik, son of Pharaoh-necho, unites the Egyptians and forms a strong monarchy (653-610) Wars against Phœnicia, Syria and Palestine Necho II, son of Psamethik (610-595) He defeats Judah at Megiddo (609) At Carchemish he is defeated by Nebuchadnezzar of Babylon and loses his eastern conquests (605)	Esarhaddon king of Assyria (681-668) He suppresses revolt in Babylonia, reconquers Syria, Phœnicia, Cyprus and Judah, and takes Egypt (672) Assyrian Empire at the height of her power Asshurbanipal (668-626) defends Assyria's power in Egypt against the Ethiopians but is overthrown in the revolt of Psamethik (653) Assyria's power in Asia Minor is strengthened Medes revolt against Assyria (640) Irruption of the Scythians (632) Nabopolassar of Babylon (625-604) Cyaxares the Mede joins with Nabopolassar of Babylon, destroys Nineveh, and the Assyrian empire ends (606) Assyria becomes a Median province (606) Egypt defeated in the battle of Carchemish by Nebuchadnezzar, heir to throne of Babylon (605) Nebuchadnezzar becomes king of Babylon, and founds a new and strong empire (604-569)

IN BIBLE TIMES—Continued

<i>B.C.</i>	<i>Greece and Rome</i>	<i>Hebrews</i>	<i>Other Countries</i>
800		Hoshea, last king of Israel, revolts; is defeated and captured (724) Israel made an Assyrian province (724) Samaria besieged (724-722); destroyed (722)	
700	Nine archons are from this time elected in Athens, to serve one year only (682) Tullius Hostilius of Rome (673-641) He destroys Alba Longa and transfers its inhabitants to Rome Wars of the Romans with Veii and Fidenæ Battle between the Horatii and Curiatii (669) The first sea fight known to history (664) between Corinth and Corcyra (Corfu) Constantinople built (657) under name of Byzantium, which it bore until 330 A.D. Second Messenian War in Greece (645-628) Ancus Marcius king of Rome (641-616) Ostia, at the mouth of the Tiber, is built (627) Insurrection of Cylon in Athens (624) He is slain in the temple, and the archons are banished for the sacrilege Draco gives Athens a code of laws (621) Tarquinius Priscus king of Rome (616-578)	Manasseh king of Judah (695-641) He encourages idolatry and gives the temple over to the worship of Astarte, the Assyrian Venus Amon king of Judah (641-639) Josiah king of Judah (639-608) Reaction against idolatry Repair and reconsecration of the temple Reforms The prophet Zephaniah The prophet Nahum Judah is ravaged by Scythians Battle of Megiddo (608) Josiah is slain, and Judah becomes subject to Egypt Jehoahaz king of Judah (608) Pharaoh-necho takes him to Egypt Jehoiakim (607-597) Battle of Carchemish, in which the Egyptians are defeated, causes Judah to become subject to Babylon (605) First deportation of Jews to Babylon (605) Daniel is among those deported The prophet Jeremiah	Jimmu Tenu, the first Mikado of Japan (660-585) This dynasty still holds the throne in Japan Phraortes king of Media (635-633); unites all the Medes for the first time and establishes their independence of Assyria (640) Gautama, the founder of Buddhism, is born (624) War between the Medes and the Lydians (610) Cyaxares of Media, in alliance with Babylon, after a desperate struggle destroys Nineveh and the Assyrian Empire (608) Phoenicia becomes subject to Egypt (608), and then to Babylon (605)

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Chaldea, Babylonia, Assyria, Persia</i>
600	Scientific work of Thales of Miletus (600) Spherical form of the earth taught Geometry introduced as a science Electric power of amber noted Arithmetic as a science brought to Greece from Egypt Brass coins used in Rome (573) Comedy acted in Greece from a cart (570) Geographical charts invented by Anaximander of Miletus (570) Bellows invented (569) <i>Æsop's Fables</i> (565) or earlier The 12 signs of the zodiac are named in Greece (560). They came from the Hindus Buddhism introduced into India (537) Temple of Diana built at Ephesus Tragedy first acted in Greece by Thespis (about 550) Regular posts for dispatches and messages instituted in Persia by Cyrus (550) Public library at Athens (540) Multiplication table invented by Pythagoras Canal from Nile to Red Sea is completed Great military roads constructed Temple of Jupiter Capitolinus at Rome	Nebuchadnezzar II, the Great, conquers Judah (586) He also besieges Tyre for 13 years (586-573) Evil-merodach king of Babylon (561-551) Cyrus king of Persia (558-529) He takes Babylon after a two years' siege and forms the new empire of Persia (538) Cyrus conquers Lydia (534) Cyrus ends the captivity of the Jews (537) Cambyses succeeds Cyrus as king (529-521) Conquers Egypt (525) Darius king of Persia (521-485) Suppresses revolts in his empire Conquers India (518) Invades Europe, crossing the Hellespont on a bridge of boats (508)

IN BIBLE TIMES—Continued

<i>B.C.</i>	<i>Greece and Rome</i>	<i>Hebrews</i>	<i>Other Countries</i>
600	First sacred war, Greece (600-590) Solon, great Athenian, reforms laws, making them milder (594) Seven sages of Greece live and teach in this century Servius Tullius king of Rome (578-534) First census is taken in Rome (566) Pisistratus is ruler of Athens (560-527) Tarquinius Superbus king of Rome (534-509) Ostracism established at Athens (510) Athens a republic under the leadership of Cleisthenes (509) Republic formed at Rome (509) The kings are expelled and the head of the state is named "consul" Sparta and Athens at war Plataea joins Athens "Horatius at the bridge" during an unsuccessful war of Rome with the Etruscans Dictator at Rome (501)	Jehoiakim attempts a revolt against Babylon (597). He is captured and put to death Jehoiachin is made king, but is immediately removed and taken to Babylon with many of the people—the second deportation Zedekiah, the son of Josiah, made king by Babylon, reigns (597-586) He breaks his allegiance to Babylon and tries to gain independence with the help of Egypt Nebuchadnezzar destroys Jerusalem and the people are taken to Babylon—the third and great deportation (586) Beginning of the "Babylonian Captivity" Cyrus of Persia captures Babylon and allows the first Return of the Jews, under Zerubbabel (537) New Temple built at Jerusalem (535-516) The prophets Haggai and Zechariah	Marseilles is founded (600) Media is the most powerful monarchy in Asia (600) Astyages, last king of the Medes (593-558) Cyrus of Persia takes control of Media (558) Confucius born in China (551) Lydia united to the Persian Empire by the defeat and death of Cræsus (549) Phœnicia becomes subject to Persia (538) Death of Buddha, the religious reformer in India (543)

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Greece</i>
500	Belustun rock inscribed with records of the reign of Darius (485) The arts flourish in Greece (480-330) (for some of the great names of the period see under GREECE) Exploration of West Africa by Hanno of Carthage (470) The "age of Pericles" in Athens (reckoned as 465-429) During this period most of the great buildings and works of art are produced The "long walls" at Athens completed (455) The Parthenon is restored and beautified (438) The Old Testament books are collected by Ezra (458-450) The battering ram is first employed by Pericles (441) Ale is known as a beverage (404)	Ionians in Asia Minor revolt against Persia and burn Sardis (500) Mardonius, general of Persia, invades Greece and conquers Thrace and Macedonia (493) His army is later defeated, and his fleet destroyed off Mount Athos Persians make a second expedition against Greece (490) Marathon, battle in which Miltiades defeats the Persians Xerxes of Persia undertakes the third and most formidable expedition against Greece (480) Battle of Thermopylæ (480); Leonidas and his Spartans are destroyed Battle of Salamis (480); the Persian fleet is utterly routed Fourth Persian expedition against Greece (479) Battles of Plataea and Mycale Desultory warfare between Persia and Greece until 449 Themistocles rebuilds Athens (478) Cimon, rival of Themistocles, comes into power in Athens (467) Third Messenian War (464-456) Pericles in control at Athens (444-429) First Peloponnesian War (431-404) Plague breaks out in Athens (430) Pericles is one of the victims of the plague (429) Ægospotami (405); defeat and surrender of Athens to Sparta The Thirty Tyrants rule at Athens (404-403) During this century are found the greatest names in the arts and sciences in Greece, including Sophocles, Æschylus, Euripides, Aristophanes, Herodotus, Thucydides, Xenophon, Pindar, Socrates, Plato, Zeno, Pythagoras, Hippocrates and Phidias
400	The Erechtheum at Athens is completed (400) Hippocrates makes the first real advance in medical science (400) Socrates is executed at Athens (399) Plato's influence is at its height in Athens (390) Aristotle, great Athenian philosopher (about 384) Mencius, noted Chinese teacher (372-288) Comets are recognized and described by Aristotle (371) Diogenes the philosopher and Praxiteles the sculptor (about 370)	<i>Greece and Macedonia</i> War between Sparta and the Persians (399-394) Corinthian war against Sparta (395-387) Peloponnesus invaded by Thebes (Greece) several times (370-362) Rise of the Macedonian power under Philip (359-336) Social War of Athenian League against Athens (357-355) Second Holy War against the Phocians (355-346) Demosthenes utters the first of his "Philippics" against Philip of Macedon (351)

IN BIBLE TIMES—Continued

<i>B.C.</i>	<i>Rome</i>	<i>Hebrews</i>	<i>Other Countries</i>
500	Battle of Lake Regillus (496) Contest of plebeians and patricians begins (494) First secession of the plebeians Tribunes chosen from the plebeians Coriolanus attacks Rome (491) First agrarian laws (486) Plague in Italy (463) Cincinnatus dictator (457) Decemvirs appointed (451) Marriage between the patricians and the plebeians is made legal by the Canuleian law (445) Office of censor created (444) War with the Etruscans and siege of Veii for ten years (405-396) First time campaigns are not halted for the winter, also first time the citizen soldiers are paid from the public treasury	Palestine becomes a province of Persia, and many of the Hebrews still live in Babylon and other parts of the East Esther and King Ahasuerus (Xerxes) Second Return of the Jews to Palestine, under Ezra (458) Return of Jews under Nehemiah (about 446) Wall of Jerusalem rebuilt (445-444) The prophet Malachi	Darius of Persia quells revolt of Ionian Greeks who had captured and burned Sardis (500-494) He attempts to conquer Greece (493-490) Egypt revolts and is subdued by Xerxes, prince of Persia (487) Xerxes succeeds Darius in Persia (484) Carthaginians and Sicily repeatedly at war Death of Confucius in China (478) Expeditions of Persians against Greece (479-449) Egyptians again revolt against Persia and are suppressed (462-455) Persian Empire begins to decay; revolts of its soldiers; hiring of mercenaries (455) Egyptians secure their independence (414-354) Battle of Cunaxa, defeat of the Younger Cyrus (401)
400	Gauls invade Latium (391) Battle of the Allia; Romans defeated by Gauls under their leader, Brennus (390) Rome taken and plundered by the Gauls (390) First plebeian consul (366) The plebeians win complete equality in privileges with the patricians, and the contest between them ceases	Many Jews living in foreign countries Palestine under the rule of the weakening government of Persia	The Anabasis, the retreat of the 10,000 from Persia under Xenophon (400) Brennus, conqueror of Rome, is said in the mythical history of Britain to be the son of the king of Cornwall Artaxerxes II king of Persia (404-358)

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Greece and Macedonia</i>
400	The "Macedonian phalanx" devised (about 360) Eschines and Demosthenes, Athenian orators, begin to be prominent	
350	Botany first studied by Aristotle (347) Lyceum in Attica built (342) Eclipse first calculated at Athens (336) Die-making (335) Art of burning colors into wood (335) Alexandria in Egypt founded (332) Apelles, famous Greek painter (332) Profile portrait first made because the subject, Antigonos, had but one eye (330) North Sea explored by Pytheas of Massilia (330) India is reached by Alexander and his army (326) Sugar is found in India (325) Silk is brought from Persia to Greece (325) Zoölogy first studied, by Aristotle (322) Botany becomes a real science through a book by Theophrastus (320) Appian Way at Rome is begun by Appius Claudius (312)	Philip of Macedon enters the league with Greece (346) League of Hellenic states against Philip (343) Third Holy War, against Amphissa (338) Philip of Macedon defeats Grecian League at Charonea (338) Philip leads the allied Greeks against Persia (338) Murder of Philip, and accession of Alexander (336) Alexander leads the allied Greeks against Persia (334) Alexander in Egypt; founds Alexandria (332) Battle of Arbela decides the fate of Persia (331) Conquest of Persia complete (328) Conquest by Alexander of Syria, Phœnicia, Tyre, Palestine, and part of Egypt Alexander invades India (326) Alexander dies in Babylon (323) Contest among his successors over the division of his empire (323-276) Thessalonica, modern Saloniki, founded
300	Art of painting is introduced into Rome Zeno the Stoic, and Epicurus, founder of the Epicureans Antioch in Syria is founded (300) Treatise on arithmetic by Euclid (300) Aleppo founded (299) Library at Alexandria begun (298) Solar quadrant introduced (290) Euclid does first real work in geometry (290)	Ætolian League formed (281) Achæan League formed, or renewed (280) Gauls invade Greece (278) Antigonos Gonatus king of Macedonia (277-239)

IN BIBLE TIMES—Continued

<i>B.C.</i>	<i>Rome</i>	<i>Hebrews</i>	<i>Other Countries</i>
400			
350	Wars with Etruscans and others Treaty of commerce between Rome and Carthage (348) First Samnite War (343-341) Great Latin War (340-338) Second Samnite War (326-304) Battle of Caudine Forks (321) First war fleet built by the Romans (309)	Artaxerxes Ochus transports many Jews to Hyrcania Palestine is subject to Alexander the Great (332-323) At the death of Alexander Palestine becomes subject to the Ptolemies (323-198) Ptolemy I takes Jerusalem; many Jews and Samaritans carried to Egypt (320) Antigonus is master of Judah (315-301) Battle of Gaza (312); Ptolemy is again ruler of Judah	Artaxerxes Ochus, king of Persia, the most cruel ruler in Persian history Teutons, or German tribes, appear around the Baltic Sea (350) Persian Empire destroyed by Alexander (328) Ptolemy I. Soter, king of Egypt (323-283) Seleucus I, Nicator, founds kingdom of Syria (312-281) Rhodes and Pontus are independent (301)
300	Third Samnite War (298-290) War between Rome and the Italian League (285-282) War with Pyrrhus of Epirus; first elephants in war encountered by the Romans (275)* First Punic War, Rome against Carthage (264-241) Romans win their first naval victory at Mylæ (260) Regulus captured by the Carthaginians (255)	Invasion of Demetrius (297) Palestine claimed by both Egypt and Syria during this century and is the battleground of the struggle	Confederacy of the Galatians founded in Asia Minor by invading Gauls (278) Chow dynasty in China ends (255) Tsin dynasty succeeds

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Greece and Macedonia</i>
300	East coast of Africa explored by Egyptians (290) Theocritus, writer of pastoral poetry in Greece (285) The Septuagint, Greek translation of the Old Testament, is begun at Alexandria (284) The pulley is invented (about 280) First lighthouse known to have existed, Pharos of Alexandria (about 280) Colossus of Rhodes erected (280) Manetho, great historian of Egypt (280) Silver is coined at Rome (269) Gladiators first exhibited at Rome, at a funeral (263) Berosus wrote history of Babylon (about 260)	
250	Air-gun invented (250) Organ invented by Ctesibius (250), or by Archimedes (220) Medical recipes first collected by Mantias (250) Circumference of the earth first measured (about 245) Drama begins to be acted at Rome (240) Archimedes the Greek mathematician (240) Divorce legalized at Rome (234) First Roman historian (225) Pumps in use at Alexandria (224) Plautus, Roman poet (220) Gladiators first exhibited at festivals in Rome (215) Great Chinese wall built (211-204) Circumference of the sun is determined (210) Gold coined at Rome (206) Ennius, Roman poet (204)	Sparta in the hands of a wealthy oligarchy (241) Spartan king is assassinated for attempting reforms (241) Philip V (III) of Macedon forms an alliance with Hannibal of Carthage against the Ætolian League and Rome, and brings on the First Macedonian War (214-205)

IN BIBLE TIMES—Continued

<i>B.C.</i>	<i>Rome</i>	<i>Hebrews</i>	<i>Other Countries</i>
300			
250	War with the Illyrians (229-228) Rome supreme in the Adriatic (228) Cisalpine Gaul subdued (225-222) Second Punic War (218-201) Hannibal crosses the Alps, from Spain to Italy (218) Battle of Lake Trasimenum; Romans severely defeated (217) Quintus Fabius Maximus, dictator, begins the "Fabian policy" of delay (217) Battle of Cannæ, the greatest defeat the Romans ever suffered (216) First Macedonian War (214-205) Scipio carries the Punic War to Africa (204) Carthage is defeated and humiliated (201)	Septuagint translation of the Old Testament is completed (247) Antiochus III conquers Palestine (218) Continued attempt of foreign rulers to impose Greek customs upon the Jews	Parthians form a strong empire and conquer all their neighbors (about 250) Antiochus the Great is king of Syria (222-187) Che-wang-te (246-210), an energetic monarch in China, extended the empire to the sea; defeated the Mongols; built the Great Wall of China; and ordered the destruction of many thousand historical and philosophical books Barcelona in Spain is built or rebuilt (233) Germani mentioned in the Roman Annals (225) Chinese have the most brilliant period of their history in the dynasty of Han (206 B.C.-221 A.D.) Spain becomes a Roman province (205)

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Greece and Macedonia</i>
200	"Law of the lever" discovered by Archimedes (about 200) Paper made in China Books with leaves of vellum made by Attalus of Pergamum (198) Rosetta stone is inscribed about 196) Use of parchment as writing material (190) Baking becomes a profession in Rome (170) First library in Rome (167) Latitude is first determined (162) Philosophers and rhetoricians banished from Rome (161) Hipparchus, the greatest astronomer of Greece, makes important discoveries, and lays the foundation of trigonometry (160) Water clock invented (159) Aristarchus, the grammarian, edits the poems of Homer, and other classics (150) Cato of Rome writes on agriculture (about 149) 48 constellations are listed by Hipparchus (147) Art treasures of Corinth are taken to Rome (147) Library of Pergamum, 200,000 books, is taken to Rome (133)	Second Macedonian War (200-197) Battle of Cynoscephale (197) Greek states declared by Rome to be independent of Macedonia (197) Third Macedonian War (171-168) Battle of Pydna (168) Destruction of Macedonian monarchy (168) Greece and Macedonia now dependencies of Rome Fourth Macedonian War (148-146) Capture and destruction of Corinth (146) Greece and Macedonia become Roman provinces (146)

IN BIBLE TIMES—Continued

<i>B.C.</i>	<i>Rome</i>	<i>Hebrews</i>	<i>Other Countries</i>
200	Second Macedonian War (200-197) War with Antiochus III of Syria (192-189) Battle of Magnesia (190) Third Macedonian War (171-168) Third Punic War (149-146) Capture and destruction of Carthage (146) Fourth Macedonian War (148-146) War in Lusitania, Spain (147-139) Greece and Macedonia provinces of Rome (146) War for Numantia, Spain (143-133) First Servile War, in Sicily (135-132) Civil disturbances under the Gracchi (133-121) Pergamum a Roman province (129) War against the Cimbri and the Teutones (113-101) War with Jugurtha of Numidia (111-105) Marius first commands a part of the army (109) Marius first time consul (107) Second Servile War in Sicily (103-99) Cimbri, Teutones, and Helvetians invade Italy (102)	Sadducee party formed by Sadoc (200) Palestine becomes subject to Syria (198-167) The temple is plundered by Antiochus Epiphanes of Syria (170 and 168) Insurrection against Syria led by Judas Maccabeus (167) He expels the Syrians from Jerusalem and purifies the temple (165) He defeats the Syrians in battle (161) He makes a treaty with Rome (161) Death of Judas Maccabeus (160) Jonathan succeeds him as leader (158) Simon Maccabeus becomes high priest (142) Syria acknowledges the independence of Palestine (142) John Hyrcanus, high priest (135) Jerusalem taken by Antiochus III (133) John Hyrcanus reduces Samaria and Idumea (129) Aristobulus becomes the first "King of the Jews" (105) Alexander Jannæus, king (104) War against Pompey of Egypt Strife between the Pharisees and the Sadducees Alexander Jannæus is exiled by the Pharisees	Armenian king is first mentioned (190) Armenia subject to Syria (190) Hannibal of Carthage kills himself by poison (183) Mithridates I forms an empire of Parthia and rules Media, Persia, Babylonia, Susiana, and Bactria (174) Gradual loss of power in Parthia after death of Mithridates (136) King of Pergamum bequeaths his kingdom to Rome (133) Chinese aid the Scythians (129) Theory of eclipses is understood in China (120)

OUTLINE HISTORY OF THE WORLD

<i>B.C.</i>	<i>Progress of Civilization</i>	<i>Hebrews</i>	<i>Other Countries</i>
100	Height of the atmosphere is calculated (79) Tides are accounted for (79) Painting on canvas is known in Rome (66) Cicero and Sallust (60) Theater built by Scæurus to accommodate 30,000 spectators (58) Coal first known in Britain (55) Pompey the Great erects the first stone theater in Rome Latin dictionary is compiled by Varro (50) Library at Alexandria is burned (47) Calendar is revised by Julius Cæsar—length of year made 365 days with an extra day each fourth year (46) Shorthand is used Mæcenas, patron of literature Great writers: Virgil, Horace, Ovid, Livy Direct trade with India begun (30) Pantomimic dances on Roman stage (22)	The Romans are called in to help in the dispute between the Pharisees and the Sadducees Pompey takes Jerusalem and makes the country tributary to Rome (63) Herod the Great is recognized as dependent king of the Jews (40) Birth of Jesus Christ (4)	Sujin, tenth mikado of Japan, (97-30) introduces marked reforms Intercourse opened with Korea Wars of Vikramaditya, native prince of India, against the Scythians (57) Britain is entered by Julius Cæsar (55 and 54). Her actual history begins at this point Belgians conquered by Julius Cæsar (51) Marseilles taken by Julius Cæsar (47) Romans take Arabia Felix (Aden) (24)
<i>A.D.</i>			
1 to 100	Water mills are used Writings on geography by Strabo, and on history by Diodorus (5) Celsius the physician (10) Pliny the Elder is born (23) Electricity used in practice of medicine (43) Bricks are introduced into Britain (44)	Judea becomes a part of the Roman province of Syria (6) John the Baptist appears (26) Pontius Pilate procurator (26-36) Jesus begins his public ministry (27) The Crucifixion (30)	Vologeses I. king of Parthia (50-90) Armenia lost to Rome Conquest of Britain begins in earnest by Claudius (43) Caractacus defeated in Britain (about 50) Boadicea revolts in Britain and is defeated (58)

IN BIBLE TIMES—Continued

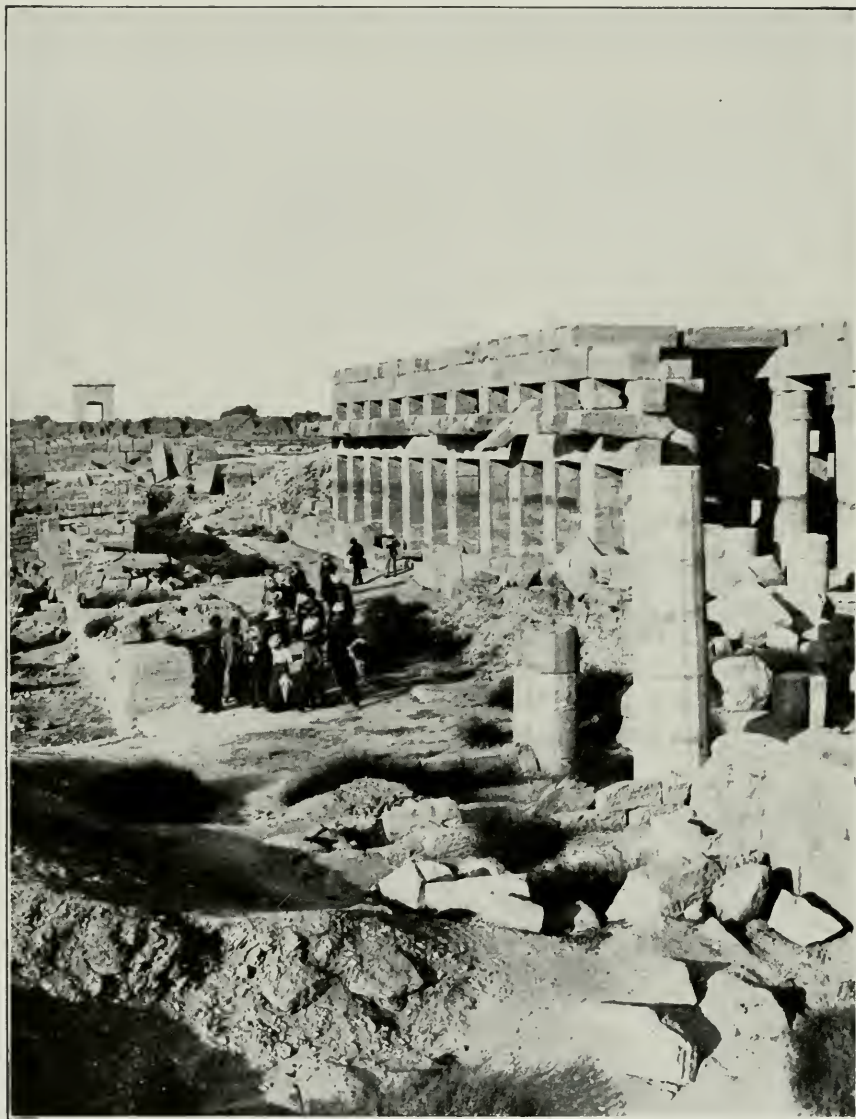
<i>B.C.</i>	<i>Rome</i>
100	Marius, probably aiming at royal power, influences elections (100) Drusus, democratic reformer, is assassinated (91) Marsian or Social War, the confederation of the unfranchised Italians against Rome (91-88) Franchise is given to all Italians (89) First Mithridatic War (88-84) Civil war between optimates under Sulla and democrats under Marius (88-82) Death of Marius (86) Second Mithridatic War (83-81) Sulla dictator at Rome (82-79) Reign of terror at Rome Sulla attempts conservative constitutional reforms He resigns the dictatorship (79) War against the Illyrian pirates (67); Pompey clears the seas Third Mithridatic War (74-64) Gladiatorial War, under Spartacus (73-71) Pompey given command in Asia with unlimited powers (66) Conspiracies of Catiline (66-62) Cicero's orations against Catiline (63) First Triumvirate (60), Pompey, Cæsar, and Crassus Julius Cæsar consul at Rome (59) Gaul conquered by Cæsar (58-51) Cæsar in Britain (55 and 54) Gauls join a general insurrection under Vercingetorix, but are conquered (52) Pompey practically dictator at Rome (52-49) War between Cæsar and Pompey: Cæsar crosses the Rubicon (49) Battle of Pharsalia; Pompey defeated (48) Julius Cæsar in control of Rome (48-44) Alexandrine War (48-47) Cæsar in Asia Minor, "Veni, vidi, vici" (47) War in Africa (47-46); ended by battle of Thapsus War against sons of Pompey (46-45); ended by battle of Munda Cæsar assassinated (44) Second Triumvirate (43), Antony, Octavius, and Lepidus War with Republicans led by Brutus and Cassius (43-42); ended by battle of Philippi Antony in Egypt with Cleopatra (42) Octavius makes war on Antony (41-40) Octavius supreme ruler in Italy (40) New war against Antony, battle of Actium (31) Roman Empire established with Octavius as Cæsar Augustus (31 B.C.-14 A.D.) Spain is subjugated (19) Germany proper is entered by the Roman army, first under Drusus and then under Tiberius (12-7)
<i>A.D.</i>	<i>Roman Empire</i>
1 to 100	Battle in the Teutoburg Forest: three legions under Varus annihilated by the Germans (about 9) Tiberius emperor of Rome (14-37) Germanicus leads a successful campaign against the Germans (14-16) Sejanus, favorite of the Emperor Tiberius, is practical ruler of Rome (23-31) Tiberius takes up his residence at Capri and leaves the government to Sejanus (27) Caligula emperor of Rome (37-41) Claudius emperor of Rome (41-54) Commencement of real conquest of Britain (43) Expulsion of all Jews from Rome (48)

OUTLINE HISTORY OF THE WORLD

<i>A.D.</i>	<i>Progress of Civilization</i>	<i>Hebrews</i>	<i>Other Countries</i>
1 to 100	Magnifying power of convex glasses; concave mirrors, and the prismatic colors produced by angular glass, are mentioned by Seneca (50) Electric power of amber is known to Pliny the Elder (70) Josephus, the Jewish historian (70) Temple to Peace is erected by Vespasian (75) Glass is used for windows (79) Eruption of Vesuvius (79) Colosseum at Rome is completed (80) Arch of Titus, the first monumental arch (81) Roman writers: Tacitus, the historian; Juvenal, the satirist; Plutarch, the biographer; the younger Pliny, scientist	Gamaliel, the great Jewish teacher (30-40) Galilee made a part of Syria (32) Herod Agrippa I made dependent king (41-44) Martyrdom of James, and the imprisonment of Peter (44) Jews expelled from Rome (48) Paul's first missionary journey (48) Council at Jerusalem concerning admission of Gentiles (50) Second missionary journey of Paul (52) Third missionary journey of Paul (55) Paul prisoner in Rome (60) Second arrest of Paul, and his martyrdom (66) Jews revolt against Rome (66) Jerusalem destroyed (70)	Buddhism is introduced into China (68-81) Agricola in Britain; enters Scotland and builds great wall across the island (78-84) Britain becomes a Roman province Scotland given the name of Caledonia in the writings of Tacitus, who died in 99

IN BIBLE TIMES—Continued

<i>A.D.</i>	<i>Roman Empire</i>
1 to 100	Nero emperor of Rome (54-68) Nero poisons his step-brother Britannicus (55) War with the Parthians (58-63) Nero has his mother Agrippina put to death (59) Has his wife executed (62); he marries Poppæa Sabina Great fire at Rome (64) Persecution of the Christians who are accused of setting the fire (64) Rebuilding of Rome on a grander scale (64) Rebellion in many parts of the empire (68) Galba emperor (68-69) (June-January) Otho emperor (69) (January-April) Vitellius emperor (69) (April-December) Vespasian emperor of Rome (69-79) Attempt to form Gallic empire (69-71) Capture of Jerusalem by Titus (70) Agricola makes preparation for the complete subjugation of Britain (78) Titus emperor of Rome (79-81) Punishment of informers Eruption of Vesuvius; destruction of Pompeii and Herculaneum (79) Fire and plague at Rome (80) Domitian emperor of Rome (81-96); further persecution of the Christians Nerva emperor (96-98) Reforms in law of treason, and in the taxes Trajan emperor of Rome (98-117)



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RUINS, TEMPLE OF KARNAK



THE PYRAMID OF CHEOPS, EGYPT

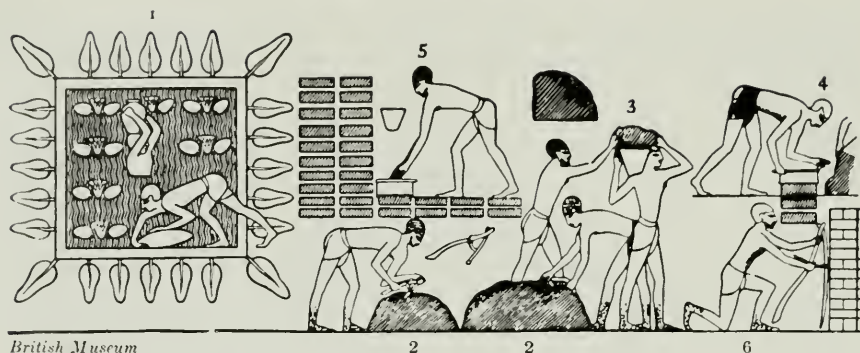
THE PLACE OF ISRAEL IN THE ANCIENT WORLD

RELATIONS WITH EGYPT

EARLY CONQUEST OF PALESTINE

WAR, conquest, trouble—these words sum up the influences that proceeded from Egypt to Palestine. Egypt stands as a sinister background to all the narratives of the Old Testament. The Hebrew nation was born in slavery in Egypt; its early kingdoms were harassed by Egyptian invasions; its later allegiances to the great powers of the North were disturbed by the plottings of the Pharaohs of Egypt's declining years. Not until Egypt came under Greek sway, did compensating influences for good flow from the Nile into the Jordan.

Our earliest information about Palestine is the record of the Egyptian conquest of that land. This conquest was completed by Thutmose III, of the eighteenth dynasty, who, on the pylons of the temple of Karnak, has recorded his successes. There the traveler may still see the curious inscription in which two hundred and seventy cities of Palestine and Syria are represented by an oval containing their names in hieroglyphics, each name surmounted by the shoulders, arms, and head of a man. The arms are tied behind the oval, according to the Egyptian fashion of binding



British Museum

1. Bringing water from a pool
2. Mixing the mud
3. Carrying prepared mud

4. Molding bricks
5. Laying the bricks in rows
6. Workman mending his mud-hoe

EGYPTIAN BRICKMAKERS

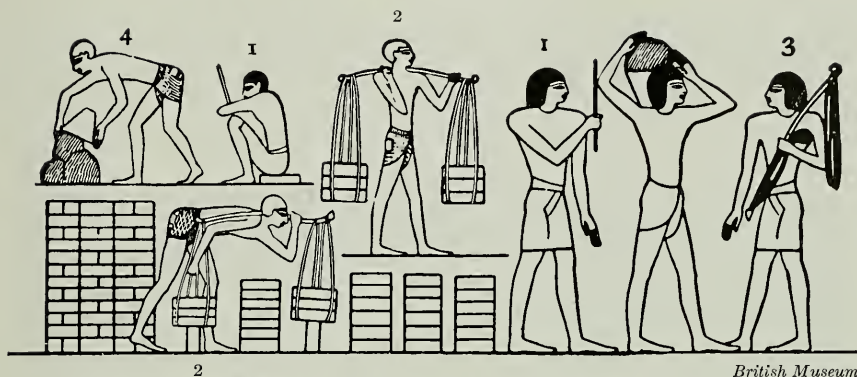
From a wall-painting in a tomb at Kurna

prisoners of war; a rope passes around the neck of every city; and the ropes from all the rows of cities converge upon the hands of Thutmose as he stands in front of the group, their conqueror and their overlord. This inscription was placed not far from 1480 B.C.

The next important record that comes out of Egypt is the account of the loss of this empire under the heretic king Ikhnaton (1375-1358 B.C.). On the series of clay tablets found at Tel el Amarna in 1887, we read the despairing cry of the Egyptian governors of the cities of Palestine as they saw the country overrun by enemies from the desert and from the North. These enemies may have been, in part, some of the Hebrew tribes, or their near cousins, pushing in from their ancestral home in Mesopotamia. Some scholars think that the twelve tribes of Jacob may be included in this invading host.

OPPRESSION IN EGYPT

In the meantime, from the Hebrew point of view as recorded in the Bible, we find that Egypt looms large as the land of bondage and oppression, a country to escape from. In whose reign the Oppression and Exodus occurred, no one can say; but there is abundant evidence that the Hebrews had early contact with the Egyptians. Allusions and figures of speech are scattered throughout the whole of the Old Testament—phrases and words that can be understood only in the light of an Egyptian experience. Laws, customs, modes of worship, the arts, the use of linen, acacia wood, incense, precious stones, priestly garments, and jewelry—all these betoken an intimate contact between Hebrews and Egyptians. Moreover, the very soil of Palestine is full of Egyptian relics—images of the gods of Egypt,



1. Overseers or taskmasters.

2. Carrying bricks with a yoke and cords.

3. Returning with empty yoke.

4. Carrying and depositing mixed mud for the molders.

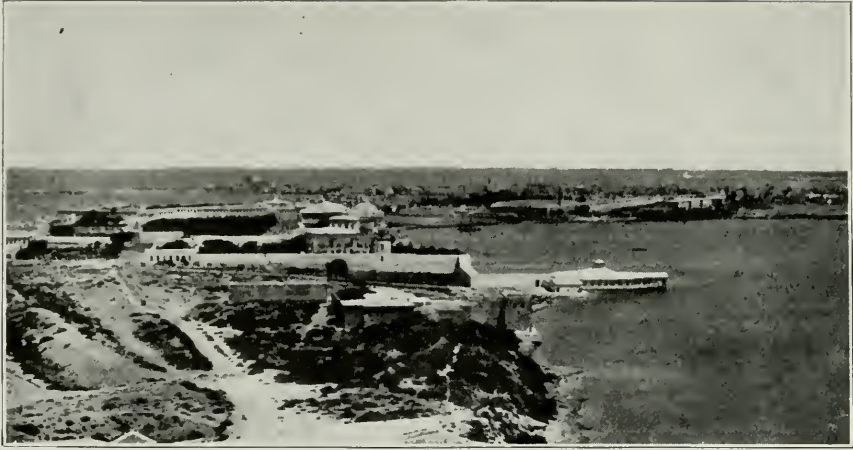
EGYPTIAN BRICKMAKERS

From a wall-painting in a tomb at Kurna

scarabs, amulets, implements of bronze, pottery, and objects bearing inscriptions in the hieroglyphic language. These are dug up in practically every mound, when the excavators reach those strata that date from the centuries of Egyptian world empire.

EGYPTIAN INTRIGUE AND INVASION

The decay of the political power of Egypt furnished the Hebrews their opportunity to conquer and settle in Palestine. There is no record of any interference from the South during the period of the Judges and the early kingdom, but on the rise of a strong dynasty, the twenty-second, Palestine suffered a raid from the Pharaoh Shishak. The Hebrew record of it tells us that Shishak took away the shields of gold which Solomon had hung up in the House of the Forest of Lebanon in Jerusalem. The Egyptian account is found written on the south wall of Karnak, where the victorious god Amon is holding one hundred and fifty-six Palestine cities in leash and presenting them to Shishak. During the reigns of Hezekiah and Manasseh, Egypt figured in the Hebrew mind as the arch plotter, by reason of her endeavor to protect herself from conquest by the great Mesopotamian empires through the establishment of an independent buffer state or league of states between herself and them. To this end, she promised the kings of Judah military help if they would revolt from Assyria. The Prophet Isaiah declared that Egypt was a broken reed to lean upon, a boaster whose proud words would not avail when the crisis came. Hezekiah, however, trusted Egypt and revolted, with what disastrous results we read in the cylinder of Sennacherib,—“King Hezekiah did I shut up in Jerusalem, like a bird in a cage.”



ALEXANDRIA, EGYPT

When the Assyrian empire was tottering to its fall, another Egyptian Pharaoh, Necho II, passed with an army across Palestine in order to seize all the Mediterranean coast lands for himself. Good King Josiah, faithful to his Assyrian overlord, hastened to check his advance. The Egyptian and Hebrew armies met at Megiddo (608 B.C.). The Hebrews were overwhelmed by the skilled Greek mercenaries of the Egyptians. Josiah was slain, and Judah passed temporarily to Egyptian control.

A REFUGE FOR THE EXILES

The tide now begins to turn. In the days of the Babylonian and Persian oppressions in Palestine, hundreds of Hebrews migrated to Egypt, and there enjoyed comparative freedom both in worship and in trade. The Prophet Jeremiah was one of these exiles. He died in Egypt at the hands of his fellow-countrymen. When Egypt ceased to be an independent kingdom and came at last under the hand of Alexander, that ruler accorded privileges to the Jews in their own land, and in Egypt particularly. Under the Ptolemies, who were his Macedonian successors on the throne of Egypt, the Jews enjoyed a prosperity hitherto unknown. Alexandria became the chief center of Jewish culture. Indeed, it was for an Egyptian Pharaoh, Ptolemy Philadelphus, that, in the third and second centuries B.C., the Greek translation of the Hebrew Scriptures known as the Septuagint was made for the great library at Alexandria. Ptolemy thus became a world benefactor, for this translation gave the Hebrew Scriptures again to the dispersed Jews all over the world—Jews who no longer spoke Hebrew and were fast forgetting the God of their fathers. This Greek Septuagint became the Bible of Christ and his disciples, the Bible of Paul and the early church. The language was Greek, but the translation itself

was the gift of Egypt to the world. Thus, in peace and blessing ends that long series of contacts between Palestine and Egypt that began with conquest and oppression.

MESOPOTAMIA

THE EARLY CHALDEAN EMPIRE

The earliest Semitic civilization which we can trace clearly in the lower Tigris-Euphrates Valley dates back to the third or fourth millennium before Christ. The rich alluvial plain was dotted with little cities, each with its own king and each with its own ambitions for supremacy. Sargon I, king of Accad, is the earliest ruler to attain to imperial power. His empire stretched from Elam on the east to the Mediterranean on the west; it included Syria, but possibly not Palestine. We may infer that some influence came into the land of Canaan from these dwellers in the great plain—the knowledge, later inherited by the Hebrews, of the stars and the planets; the worship of the moon and sun as chief divinities, and of the planet Venus under the name of Ashtaroth; the division of the year into twelve months of thirty days each, with additional days added every six years to square the lunar year with the solar; the division of the day into two periods of twelve hours each. In general, we may say that the civilization of the Hebrews, on its intellectual and economic side, was derived ultimately from Chaldea.

THE EARLY BABYLONIAN EMPIRE

Not far from the year 2000 B.C., a new influence begins to spread through the Mesopotamian land. It seems to proceed from northern Syria and to spread both east and west. The cause was probably a fresh wave of Semitic migration that pushed out the earlier inhabitants of Syria. One of the chief results was the rise to prominence of the city of Babylon and of a ruler named Hammurabi. The people were Amorites, but the name Aramean is also applied to them and to their civilization. Hammurabi conquered the nations from Persia to the Mediterranean. If scholars are correct in identifying him with King Amraphel of the fourteenth chapter of Genesis, it would seem that his conquest included Palestine, and that he was a contemporary of Abraham, the Aramean who journeyed from Ur in Chaldea to Canaan and whom the Hebrews regard as their ancestor.

The conquest of Palestine by arms was only a preliminary to a fuller conquest by trade. In their eastward journey, the Arameans had absorbed the earlier culture of Chaldea, and since they were naturally great traders, they became transmitters of the culture of the past, as well as of the wares of the present, to all the peoples of the East. As Aramean merchants began to fill the ancient highways with their caravans, all the



©Keystone View Co.

RUINS OF JERICHO

little towns of Palestine became interested in their goods and their ideas. One of the most interesting bits of evidence on this point found in the Bible is the story of Achan. At the capture of Jericho, which was a tiny city in the hot Dead Sea plain, remote from the main arteries of traffic, Achan coveted and took a "goodly Babylonish garment," together with wedges of silver and gold. All of these articles were importations; they testified to the omnipresence of Aramean traders in the ancient land of Canaan.

Another gift of Hammurabi's empire to Canaan was written speech. Whatever may have been the primitive spoken language, the only written characters that have come down to us, previous to the ninth century B.C., are the now familiar cuneiform, or wedge-shaped, marks which the ingenious Chaldeans had devised for use on their clay tablets. The cuneiform supplanted any other writing that may have existed. Proof of this is found in the fact that the Tel el Amarna tablets, which are the official letters between the kings or Egyptian governors of the cities of Palestine and their overlord, the Pharaoh of Egypt, are written not in hieroglyphics, which is the Egyptian character, but in cuneiform, which is the Babylonian. Conquest had made Palestine Egyptian politically, but trade had made it Babylonian economically and intellectually.

THE BABYLONIAN EMPIRE OF NEBUCHADNEZZAR

Babylonian influence waned as the Assyrian empire grew in power. During most of the history of the Hebrews, Assyria, as we shall see, was the empire to be reckoned with; but at the very close of the political career of Judah, Babylon again became ascendant. With the fall of Nineveh (606 B.C.), Babylon, one of her two chief foes, absorbed all the Assyrian territory, including Palestine, west and south of Nineveh.

Nebuchadnezzar, who is the one great ruler of this second Babylonian empire (sometimes called the second Chaldean empire), dictated to the Judean kings. Jehoiakim kept his throne by paying tribute, but soon, in a moment of egotism, he revolted and undoubtedly would have paid the penalty of his rashness had he not suddenly died. His son Jehoiachin repeated his father's folly, in spite of Jeremiah's counsels and entreaties. Straightway, Jerusalem was besieged by Nebuchadnezzar. Jehoiachin saw the hopelessness of resistance, and at the end of three months he surrendered the city and himself into Nebuchadnezzar's hands (597 B.C.). He was sent to Babylon, where he passed the next thirty-seven years in prison.

In order to cripple the state, Nebuchadnezzar took to Babylon all the court, the aristocracy, the wealthy men, the standing army, and the skilled workmen of Jerusalem—in all, about ten or eleven thousand people. The city was sacked, the treasury emptied, and all the gold and silver vessels used in the temple service were carried as prizes to the gods of Babylon. Zedekiah was set up as a puppet king over the remnant that was left. For four years he paid tribute; but at last, urged on by the Egyptians, he revolted. Again Nebuchadnezzar sent his armies, put Jerusalem through all the horrors of a long siege, captured and destroyed it in the year 586 B.C., and carried into exile nearly the entire population, possibly twenty-five thousand people. From now until the end of Babylonian power, Palestine is a Babylonian province. Gedaliah was appointed governor of Judah and reorganized the scattered remnants of the population. A few years later he was murdered; chaos prevailed; some of the people fled to Egypt, forcing Jeremiah to accompany them. Here they took up that idolatrous worship which provoked the bitter denunciation of the prophet.

Nebuchadnezzar was a great administrator as well as a great conqueror. The captives whom he had taken from Palestine were not scattered among the nations and absorbed, but were placed together in little villages among the Babylonian farm lands. They were encouraged to work and to become prosperous. It is this humane policy of Nebuchadnezzar that preserved to us the Jewish race, which otherwise would have perished from the earth as a racial entity; for out of these exiles came that little band who, in happier days, returned to the country of their fathers and reestablished the Jewish church on the ruins of the Hebrew state.

ASSYRIA

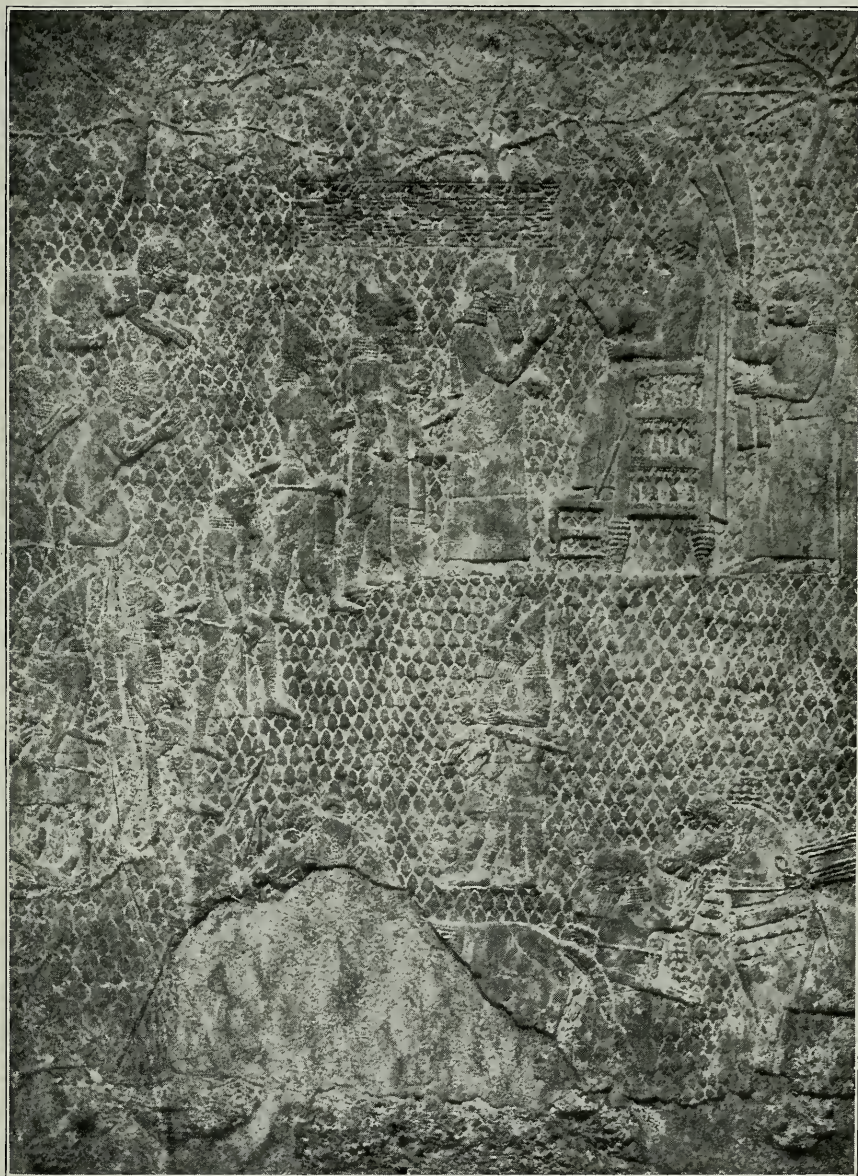
THE EARLY INVASIONS OF PALESTINE

The people of Assyria were of the same stock as the Babylonians; indeed, they were colonists from Babylon who settled on the upper Tigris as early as 2200 B.C. In the hill country they grew hardy and began to expand and to conquer. From 1500 B.C. they threatened the supremacy of Babylon, until at last the relationship was inverted, and Babylon became a subordinate province in the Assyrian empire. In the days of its greatest power, the empire of Assyria extended from the Caspian Sea on the east to the Black Sea and the Mediterranean on the west, and to the Sudan on the south.

The armies of this northern power were sweeping farther and farther south like the waves of the rising tide, until in the days of Omri, king of Israel, Assyria had reached the Lebanons. In the reign of Ashurnasirpal (886-858 B.C.) Assyria came in contact with Palestine. In order to stay his advance, Israel, Phœnicia, Damascus, and other petty kingdoms all hastened to lay tribute at the emperor's feet. This tide was destined to rise for the next hundred and fifty years, until at last it all but engulfed the Hebrew nation.

Though in the Bible little is said about these early invaders, we learn from the Assyrian records that Ahab, king of Israel, made a league with Benhadad, king of Damascus, and other Syrian dynasts, and, in the year 854 B.C., fought Shalmaneser III to a standstill in the battle of Karkar on the Orontes River. In the records the Assyrian claims the victory, and boasts of his destruction of the two thousand chariots and ten thousand men that Ahab contributed to the allied forces; but history tells us that it took Shalmaneser twelve years to recover courage for a second attack. His later invasion occurred in the reigns of Jehu of Israel and Hazael of Damascus; the result was disaster for both these kings. In the British Museum is the black obelisk on which the disgrace of Jehu is pictured for all time—the king on all fours kissing the feet of his conqueror, while his servants in a long procession bring tribute.

At least three other major waves of Assyrian conquest rolled over this unhappy land. In vain the prophets Amos and Hosea entreated their fellow-countrymen to pay tribute and avoid trouble: Egypt urged them on to revolt. Pekah refused tribute, allied himself with Damascus, and brought down upon his people the strong conqueror, Tiglathpileser IV (734 B.C.). Damascus was sacked; the cities of northern Israel were burned; and the first great deportation of Hebrews drained all Galilee of its population. Then Pekah's successor, Hoshea, who had agreed to submission to Assyria, broke his promise, intrigued with Egypt, and brought down the next wave, which engulfed Israel. After a three-years' siege by Sargon, Samaria was taken (722 B.C.), and the land was stripped of all but the dregs



SENNACHERIB RECEIVING JEWISH CAPTIVES

This bas-relief is from the walls of the palace of Sennacherib. It was discovered at Nineveh and is now in the British Museum. The king of Assyria is here shown receiving the submission of the inhabitants of the city of Lachish.



HORSES AND SOLDIERS OF SENNACHERIB

From a bas-relief Vatican Museum, Rome

of its population. In accordance with the policy of Sargon, these people were scattered among the nations of the north from Armenia to Persia, and in a few generations their identity became completely obliterated.

THE DESTRUCTION OF SENNACHERIB

The southern kingdom of Judah now became involved. When Tiglathpileser had come down to punish Pekah in 734 B.C., Ahaz of Judah had become frightened, had gone in person to Damascus to meet the Assyrian, and there had bartered away his independence. His successor, Hezekiah, also had impoverished himself to pay tribute for nine years, and was therefore not touched in 720 B.C., when Sargon punished other rebellious princes in the neighborhood. Egypt and Babylon, however, tampered with his loyalty to such an extent that at last Sennacherib took measures, and dealt Hezekiah a blow that cost him all his territory except Jerusalem itself, all the wealth he could rake together even by stripping the temple of its brass fixtures, and some of his wives and daughters, who were sent to the harem in Nineveh. Sennacherib records that Hezekiah's disloyalty to Assyria cost him the equivalent of twenty-two million eight hundred thousand dollars.

In a later invasion, Sennacherib, through fear that Jerusalem might prove treacherous in his Egyptian campaign, determined to destroy the city and transport the inhabitants elsewhere. This was the occasion on which Isaiah saved the city by his fearless denunciation of Sennacherib and his strong faith in the protection of Jehovah. When Sennacherib's armies fled northward from the angel of destruction, the terror of the Assyrian name vanished with them; and in a few years the great conquering nation was itself conquered. Nineveh fell in the year 606 B.C., at the hands of the Medes and Babylonians.

THE INFLUENCE OF ASSYRIAN CIVILIZATION

Aside from this tale of tragic conquest and oppression, there is another story of the influence of Assyria in the moral realm. In the wake of the Assyrian armies came Assyrian administrators, Assyrian traders, and Assyrian ideas in all the departments of human interest. The language of Palestine became largely Assyrian. Tablets found at Gezer record in the Assyrian tongue and under an Assyrian notary the deeds of sales of land. The Assyrian culture, which was an inheritance from the earlier Babylonian and Sumerian civilization, poured into Palestine and brought back to life ancient beliefs and practices that lay buried deep in the Semitic nature of the Hebrews.

Among these was the worship of the hosts of heaven—the earliest, if not the only, gods of the ancient Semites. Under King Manasseh, even the courts of Jehovah's temple were open to the worship of these gods and goddesses, particularly to the worship of the Queen of Heaven, Ishtar, or Ashtaroth, who was associated with the planet Venus. Many a housetop became an altar from which incense ascended. Jeremiah thus describes the situation: "The children gather wood, and the fathers kindle the fire, and the women knead their dough, to make cakes to the Queen of Heaven." With the worship of these foreign divinities, the morals of Judah declined. The God of their fathers was speedily forgotten, along with his strict requirements of conduct, so that, as the prophets later put it, only a remnant was saved to become the bearers of the light of revelation to succeeding generations.

SYRIA

EARLY HISTORY

Syria occupies a strategic position between continents and empires; it lies across the narrow bridge that connects Asia with Africa, central Asia with southern Europe. It occupies all the fertile strip between the Syrian desert and the Mediterranean. While the country is rich, it is too small to become the seat of imperial power. Nevertheless, early in human history it developed a very unusual civilization,—the Aramean; and its



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DAMASCUS AND RIVER ABANA

merchants carried its arts and ideas all over the East. The lofty valley between the Lebanon ranges and as far north as the Amanus Mountains is thickly dotted with the mounds of ruined cities—hundreds of little hills that conceal no one knows how much precious information about the life of the second millennium before Christ.

WARS AND ALLIANCE WITH ISRAEL

In Biblical times, the center of power in Syria was Damascus, famous for its beauty and fertility.

David is said to have conquered Damascus, but in spite of that conquest, the Aramean power increased rapidly. By the time of Omri, king of Israel, it had become so strong that Benhadad was able to rob that king of some of his cities and compel him to grant to the Damascenes trading rights in the city of Samaria.

The quarrel between Damascus and Israel lasted many generations. Ahab inherited it; he fought with Benhadad, not merely to recover his cities, but to preserve his very existence. Not content with the tribute which Ahab had paid, Benhadad demanded that the city of Samaria be

surrendered to him for plunder. When this demand was refused, he besieged Samaria, but paid for his insolence with defeat. The next spring, when Benhadad again besieged Samaria, he was defeated by Ahab near Aphek in the Haurân, and was forced into unconditional surrender.

An extraordinary incident then happened: Ahab allowed his conquered enemy to name his own terms, and then gave him his freedom. This act was severely denounced by the prophets. But Ahab saw the shadow of Assyria looming up in the north, and he knew that the only hope for survival lay in peace and union among the little kings of Syria and Palestine. Ahab's magnanimity resulted in an alliance between himself and Benhadad which, in turn, bore fruit in their victory over Assyria at the battle of Karkar.

THE BARBAROUS INVASION OF ISRAEL

After this victory, Benhadad and Ahab again fell out, and Ahab lost his life while fighting to recover the Israelitish cities east of the Jordan which Benhadad had agreed voluntarily to surrender.

From this time on, the Aramean domination became more intense. The religious revolution, launched by Jehu against the house of Ahab because of the introduction of Baal-worship by Queen Jezebel, removed from power all the men who might successfully have defended Israel, and left the country helpless before the growing greatness of Hazael, Benhadad's successor. Hazael, to be sure, had nearly lost his kingdom to Assyria, but for thirty years he made good his losses at the expense of Israel and the other nations to the south.

It was Hazael before whom the Prophet Elisha had wept as he foresaw the evils which Israel would suffer from him. He ravaged all the east-Jordan territory south to the desert. His barbarity knew no limit—cities were pillaged, men were pitilessly slain, women were ravished, and children were dragged off to cruel slavery. These were the events which aroused such indignation in Amos, expressed in his prophecy: "For three transgressions of Damascus, yea, for four, I will not turn away the punishment thereof, because they have threshed Gilead with threshing instruments of iron." West of Jordan, Hazael swept over the Maritime Plain to the very borders of Egypt. Even Joash in his mountain fastness of Judah knew that he was powerless to resist, and therefore tried gold, stripping his palace and the temple of all the treasures that had been accumulating since Asa's day.

Where this remorseless conquest would have ended, no one knows. Fortunately for the Hebrews, Assyria invaded Damascus again, and in a few years the proud city was brought low (734 B.C.), never to rise again as an independent power.

One of the bright pictures that relieve this dark record of war is the story of the little Hebrew captive girl who brought the healing of Jehovah to her master, Naaman the Syrian, a great general but a leper.

PERSIA

THE RETURN OF THE JEWS TO JERUSALEM

Persia's rise to power was startlingly sudden. Cyrus, the viceroy of the province of Ashan under a Median king, revolted and conquered his master in a bloodless battle; then by an unparalleled triumph of personality he conquered and made friends of all the nations of western Asia, one by one, from the Indus and the deserts of Mongolia on the east, to the Ægean Sea on the west. As Babylon had destroyed Nineveh and inherited its empire, so Cyrus captured Babylon and inherited the world. In 538 B.C., Cyrus was absolute master.

One of his first acts was to grant to the conquered nations which Nebuchadnezzar had transplanted permission to return to their several homes, if they so desired. Among those who availed themselves of this new policy were a handful of the Jews whom Nebuchadnezzar had taken from Jerusalem. A few under Zerubbabel first made the wearisome journey of a thousand miles to their desolated home; others followed later, until at last Nehemiah secured grants from Artaxerxes (445 B.C.) that enabled the Jews to refortify Jerusalem and to resume national life.

Judea was merely one of the many provinces of the Persian empire, governed by a Persian governor. These governors differed in their policy: some ruled with justice and others with oppression. It was doubtless during these earlier days of Persian rule, before the coming of Nehemiah, that the suffering of Judah reached its greatest intensity—suffering that is reflected in wonderful Psalms that seem to rise from the extremity of despair. Such Psalms are those beginning: "Out of the depths have I cried unto thee, O Lord"; "O God, thou hast cast us off; thou hast scattered us"; "My God, my God, why hast thou forsaken me?"

In this period we should place that great prophet whose writings have come down to us in the latter part of the Book of Isaiah. In the suffering of his people, this prophet saw the hand of Jehovah purifying Israel, until his "suffering servant" might become the bearer of the news of salvation to all mankind.

THE JEWS UNDER LATER PERSIAN RULE

The last century of Persian rule was somewhat more lenient. Judea was allowed a large measure of self-government, until about the only requirements laid on her were that she should pay a definite tax, furnish a levy of youths for the royal standing army, and keep the peace. The local government of Jerusalem was responsible to the satrap of Damascus, who, together with nineteen other satraps who administered the Persian empire, reported to the Great King at one of his four capitals—Babylon, Susa, Persepolis, and Ecbatana. This closely knit organization allowed the Jews to devote themselves to religion, which was the interest nearest their



MODERN ANTIOCH FROM MOUNT SILPIUS

heart. The state became virtually a church with the high priest at its head; he administered all matters of religion and government.

It was during the Persian period that the Jews as a nation began to assume the interests and the characteristics which have remained with them to the present day. They ceased being farmers, in order to become merchants and men of affairs. Exile and persecution had scattered them to the four corners of the ancient world. There they took root, and found abundant opportunity to exercise their talents and to rise to positions of commanding influence, both in politics and in business. One remembers that, in the Bible story, Mordecai the Jew became a high favorite in Susa, while his niece Esther became chief queen of the royal harem of Artaxerxes.

The rule of Persia came to an end as dramatically as it began. In the year 331 B.C., the youthful Alexander wrested his world dominion from the hand of Darius, and the Persian empire became a thing of the past. For three centuries, the Jews were now destined to be ruled by Greeks.

GREECE

EARLY CONTROL OF PALESTINE

The contacts between Greece and Palestine occurred during a time when the Bible narrative is silent—the interval between the Old and the New Testament. Reflections of these contacts are found in the Apocryphal books of the Maccabees, and a good deal of Greek influence is discernible in other Apocryphal writings.

So far as political events are concerned, this period is not important. We know that Alexander moved down the Mediterranean coast in 332 B.C., conquering Tyre on the way, wrecking the Persian sea power and absorbing Egypt. The Jews were wise enough not to resist, and thus won at a stroke the clemency and the favor of this wonderful conqueror. In ten years, however, Alexander was dead, and his successors scrambled for the fragments of his empire.

In that long drawn out contest, Palestine passed back and forth from one temporary victor to another. Now she was obliged to acknowledge Ptolemy of Egypt as overlord; now, one of the Seleucids who ruled in Antioch. The armies of these two powers wrestled back and forth across the plains of Philistia and Galilee. Jerusalem, perched on her rocky eyrie, was a spectator of it all, not especially disturbed by the rapid changes in the standards that gleamed over her gates. The Seleucid king Antiochus the Great finally won the upper hand. Palestine might have remained in this Hellenic control for a couple of centuries had not Antiochus Epiphanes, the successor of Antiochus the Great, decided to root out Judaism. His attempt brought to the leadership of Palestine that remarkable Maccabean family under whom Palestine enjoyed a brilliant, though brief, period of independence.

THE EVIL EFFECTS OF HELLENISM

The fateful influence that Greece exercised over Palestine was not in the realm of government, but in the realm of ideas. Greek civilization, which we know as Hellenism, followed in the wake of Alexander's army.



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SITE OF ANCIENT ANTIOCH, SYRIA

Indeed, Alexander considered himself the great apostle of the Greek spirit, and wherever he went, he implanted the Greek language, Greek literature, Greek forms of political organizations, Greek art, and the Greek religion. This propaganda he made effective by the foundation or restoration of many cities, in which he placed colonies of his veterans. In two centuries, the East became thoroughly Hellenized. Native tongues died out in the presence of the virile and lucid Greek. Greek became the language of trade and of diplomacy. It was the *lingua franca*, the speech that was used by respectable people in all quarters of the ancient world.

This conquest by the Greek language outlived the political rule of Alexander. That is why our New Testament came to be written, not in the Aramean language, which was the language of the common man in Palestine, nor in the Latin tongue, which was the language of the world conqueror in the time of Christ, but in the Greek tongue of a conqueror four centuries dead.

Antiochus Epiphanes determined that the Greek religion, of which he was greatly enamored, should become the sole faith of his empire. In Palestine, his seemingly irresistible effort met with an immovable obstacle; the result was a war of destruction, with victory on the side of Judaism.

It was, however, a temporary triumph only. In the long run, nothing could resist the onward movement of the Greek spirit. The younger generations of the Jews became less and less interested in the details of their ancestral faith. They desired no longer to be a "peculiar people," but rather to be citizens of the world. They became more and more Hellenic in their life and their modes of thought. Thousands of them maintained only a nominal connection with the sacred city and its traditions. They preferred to live and make money in Alexandria, in Antioch, in Ephesus, in Cyrene, in Rome. They went into politics and became magistrates and counselors; they went into philosophy and literature; and men like Philo began to interpret the Old Testament in the spirit of Plato. They forsook the temple courts for the gymnasium and the club. They joined the *Ephēboi*—Young Men's Greek Association—and wore its insignia of broad-brimmed hat and flowing tunic. The good old Hebrew names were changed—Solomon became Alexander, Joseph became Menelaus, Judas became Aristobulus—and, what was worse, the old Hebrew devotion to religion and morality gave place to a looseness in morals and in thinking more extreme than among the Greeks themselves. While, therefore, Palestine lies under an eternal debt to the Macedonian conqueror, the blessings he brought were sown with seeds of destruction.

In 53 B.C., Pompey passed through Syria, and by arts best known to the Romans left Palestine a Roman dependency. Inasmuch, however, as Hellenism had also conquered Rome, the influence of Greece did not cease when Rome conquered Palestine.

ROME

THE CONQUEST OF JERUSALEM BY POMPEY

Quarrels among the Jewish leaders were responsible for the descent of the Roman eagles. There were struggling for the throne of Palestine two brothers, Hyrcanus and Aristobulus, descendants of the Maccabean house that had won independence from Syria. Inasmuch as Pompey was in the East with an army and had just added Mesopotamia, Asia Minor, and Syria to the Roman Empire, each of the brothers decided to ask Rome's aid in his quarrel, and offered the same persuasion, four hundred talents. Pompey made and reversed decisions; and when at last he attempted to visit the Holy City, the party of Aristobulus shut themselves in the temple and the citadel and defied him.

It took Pompey three months to reduce the city. By taking advantage of the Pharisaic scruples about fighting on the Sabbath, he at last made a

breach in the defenses, and began a massacre in which twelve thousand Jews were slain, including many priests at the altar. Through such a sea of blood Rome made her entry into the sacred city. Henceforth, she maintained her grasp on it for seven centuries (63 B.C. to A.D. 635).

ROMAN DOMINATION AND CRUELTY

The Romans began now to dictate all the policies of Palestine. The Greek cities that had sprung up east of the Jordan were made locally free and were organized into a league known as the Decapolis. Hyrcanus was made high priest and given the newly-coined title of ethnarch. When the defeated Aristobulus tried to come back by force, Rome sent Crassus against him (54 B.C.). Needing money for his Parthian expedition, Crassus stripped the temple treasury of the hoard that Pompey had spared—twelve million five hundred thousand dollars! Later, a Jewish revolt brought Cassius upon the scene, and he took swift vengeance by selling thirty thousand Jews into slavery. The struggles between Cæsar and Pompey found an echo in Palestine; but whatever became of the contestants, Rome always remained in the saddle.

Comparative peace came to this distraught land when Antipater, the wise grand vizier of Hyrcanus, decided to coöperate with Rome rather than to resist. He helped Julius Cæsar against Pompey, and in reward for his assistance he was given the rank of Roman citizen and was made procurator of Judea, Samaria, and Galilee. Cæsar also granted the Jews all over the world substantial privileges as a reward for their coöperation.

THE RULE OF THE HERODS

Antipater's son Herod then came into prominence. Those were the days after the assassination of Cæsar, when Antony and Octavius were trying to thwart Brutus and Cassius in their attempts to dominate the Roman world. Young Herod favored Antony and was rewarded with his patronage; one result was that in 39 B.C. the office of king of Judea was conferred upon him. He had to win his kingdom, however, by force of arms, and Rome helped him with two legions.

After a few years, Antony and Octavius fell out, and the battle of Actium (31 B.C.) made Octavius the master of the world. Herod had vigorously supported his friend Antony, but he succeeded, by means of considerable gold and very much shrewd diplomacy, in transferring his allegiance acceptably to the conqueror. Octavius, accordingly, confirmed him on his throne, and after he had conquered Egypt, he gave Herod the whole Syrian coast from Egypt to Tyre, with the cities of Gadara, Hippos, Samaria, and the territory northeast of the Sea of Galilee thrown in. When Octavius assumed the title Augustus, Herod rebuilt Samaria magnificently, reared a temple to the emperor on the summit of the hill and named the whole town Sebaste—the Greek equivalent for Augustus.

Under Herod the Hellenizing process continued. All of Herod's vast building enterprises were carried out after the Greek manner. It seemed as if Judea were destined to become an indistinguishable part of the great Roman-Hellenic world.

On the death of Herod, Augustus divided the territory among Herod's three sons; but upon complaint of the Jews, one of these sons was banished A.D. 6, and the largest part of Palestine was placed under a Roman procurator subject to the legate of Syria. These procurators resided at Cæsarea, not at Jerusalem, though at feasts and other important functions they stayed temporarily in the Holy City, occupying Herod's palace, which was thenceforth called the Prætorium. They exercised supreme military and financial control, and alone had power of life and death. In general, they were a disgrace to the government they represented. Pontius Pilate was one of them.

Contemporary with these procurators there were other rulers: in Galilee there was Herod Antipas, the tyrant who put John the Baptist to death, and who scoffed at Jesus during his trial at Jerusalem; and east of the Sea of Galilee there was Philip. On the death of Philip, his kingdom was given by the Emperor Caligula to Herod Agrippa I, who in his earlier days had been an intimate of Caligula's at Rome. Because of this friendship Caligula gave him also, for a brief period, authority over Judea as well, and the title of king, so that, during three years (A.D. 41 to 44), Palestine had for the last time a king ruling over all its territory. It was this same Agrippa who tried to please the Jews by persecuting the rising Christian church. He died shortly afterwards in Cæsarea, as is recounted in the Book of Acts.

After his death, Rome restored the procuratorship in Judea and appointed to the office Felix, one of the worst procurators. While the Apostle Paul was lying in his dungeon at Cæsarea, the city was in open revolt against this official. His successor Festus, perhaps the best procurator of the lot, had the pleasure of listening to Paul's famous speech, and would have set the apostle at liberty had he not already appealed to Cæsar.

THE DESTRUCTION OF JERUSALEM BY TITUS

In all these changes of governors, the Jews themselves had no voice. They were a conquered nation in the grip of the Roman military despotism. Under the Romans' strangle hold, self-government did indeed die, but not the spirit of freedom. Driven mad by their governors' utter disregard of right and decency, the Jews broke into open rebellion A.D. 66. The Emperor Nero, realizing the seriousness of the situation, dispatched his best generals, Vespasian and Titus, to the scene of action. Beginning at the north, they reduced Galilee; then took the territory west and south from Jerusalem, and lastly closed in on the city itself in one of the most desperate sieges in history, the horrors of which pass belief. When the

city was finally taken in September, A.D. 70, Herod's wonderful temple was burnt; the inhabitants were either massacred or sold into slavery; and the entire city was razed to the ground. Titus left standing a corner of the temple wall and two towers near Herod's palace, in order to show succeeding generations what a stronghold he had captured. To the victor there fell spoil uncounted, a great triumphal procession at Rome, and the memorial arch of marble that still crowns the Roman Forum, showing in one of its panels a procession of Roman soldiers carrying the seven-branched candlestick, the table of showbread, and the silver trumpets from Herod's temple.

DESPERATE BUT UNSUCCESSFUL RESISTANCE

There were still plenty of Jews left in Palestine after the destruction of their sacred city. To be sure, the Sanhedrin, the party of the Sadducees, and the entire priesthood as an institution perished forever; but Judaism remained, not only in Palestine, but in the great commercial cities of the world; moreover there were still the Law, the synagogue, and the rabbis. Galilee became the center of rabbinic influence.

But the sullen hatred of Rome kept showing itself in Jewish settlements in various parts of the empire. Messiahs were constantly appearing to excite groundless hopes, and the Roman arms had constantly to be called upon to put down revolt. Jerusalem itself still lay in heaps, peopled only by the Tenth Legion. When the Emperor Hadrian announced that he proposed to restore Jerusalem as a Roman colony, the fanatical Jews became desperate. Bar Cochba declared himself to be the Messiah, proclaimed himself king, and put himself at the head of the Jews who flocked to him from all over the world. Hadrian took the field in person against him. The resistance was desperate for a period of three and a half years, but Hadrian won (A.D. 135). He destroyed in Palestine fifty fortresses and nine hundred and eighty-five villages; he killed in battle five hundred and eighty thousand men, and caused untold numbers more to die of wounds and famine; the slave markets of the East were glutted with Jews.

The emperor then finished the rebuilding of Jerusalem in the classic style, with colonnaded streets, forums, a basilica (law court), a theater, and a stadium; he erected a temple to Jupiter on the site of Herod's temple, and one to Venus where now stands the Church of the Holy Sepulcher. He named the new city *Ælia Capitolina*, and forbade the Jews ever to live in it, or even to approach it near enough to see it. The detested name *Judea* was blotted from the Roman vocabulary, and the land renamed *Syria Palestina*.

Thus definitely ended the life of the Jews as a nation. Since that time they have lived only as a race and a religion, scattered like dust to the four corners of the earth.



THE KISS OF JUDAS

From a painting by Ernest Hébert

HOW TO LOOK AT A PICTURE

THE MAN BEHIND THE PICTURE

MOST people have a horror of art galleries. To them art is "high-brow" and something too difficult to be understood. It is true that unless one has a special interest in art or has been taught how to look at a picture, the great paintings of the world are usually meaningless, but it does not follow that the average person must be forever deprived of the pleasure of an acquaintance with the masters of art. He may by a little thought and consideration learn to get their message. Since this acquaintance with great paintings is a part of the cultural equipment of every educated person, our problem is to discover the best way of becoming familiar with them.

It may help us to understand art if we look at it as a human document. Back of every picture there is a painter and an experience. We must learn so to look at the painting that we shall have the painter's experience, an experience that was to him so valuable and so compelling that he could not rest until he had put it into permanent form for others to enjoy. This human experience was, first of all, an experience of seeing, of visualizing.

THE IMAGERY OF GREAT MINDS

Now, according to the art critic Berenson, "pictures are the embodiment of the imagery of great minds." In looking at pictures, we see elements that have entered into the experience of the artist. We see how he combines and arranges in order to present to the world his ideas or his feelings, and since an artist, if he is great, sees more keenly than most people and notices details that others would pass by, it becomes a very fascinating study to discover precisely what the artist has experienced, for his imagery takes us into strange lands and among strange peoples.

And right away, be sure to note that the artist's visualization is conditioned by his personality and his epoch. He sees only what the world about him furnishes, and he sees it through glasses that take a peculiar tinge from his own emotional and intellectual nature. Fra Angelico can see only things that are religious; the personages in his pictures are monks, nuns, churchmen, saints, and Bible characters. Gentile da Fabriano, though a contemporary, looks upon the world with the eyes of a worldling; he sees kings and courtiers, hawks and hounds, the pomp and pageantry of life. Raphael sees the world as beauty; Michelangelo as energy; Da Vinci as the manifestation of soul; Botticelli as form; Rubens as glory. If we remember these limitations, we shall endeavor to see the world, for the time being, through our particular artist's eyes and from his angle.



ADORATION OF THE KINGS

Detail from a painting by Gentile da Fabriano

FIND THE FACTS

The first direction to observe, therefore, in studying a picture is to find the facts: to see what the artist has actually given us, to look at the painting long enough and diligently enough to stamp all its essential details on the memory. This process takes time. The eye should wander over the picture many times, and the mind should take note, not only of the chief features, but of the minor ones. If the picture is a simple one, a portrait for example, this examination will be brief. The facts to notice will be the features of the face, the pose, position of hands, details of dress, color, and so forth. Other pictures however are crowded with details, which may or may not be significant.

An example of a picture whose crowded details are not in themselves significant is Gentile da Fabriano's *Adoration of the Kings*. Only the right half of the picture is here shown. In the upper left-hand corner we see the procession of kings approaching Jerusalem to make inquiries of King Herod; in the upper right-hand corner, the kings and their train march up the hill to the gate of Bethlehem. The main picture gives us a close-up of what then takes place within the walls, in the middle of the town—the kings present their gifts to the Holy Family while their courtiers wait impatiently behind. The Holy Family and their surroundings, and two of the kings, are not shown here, but we can see part of the flowing robes of the kneeling monarch at the left of the third king, who stands ready to offer his gift. This main picture complete contains, besides the Holy Family, twenty-two men, nine horses, a camel, a greyhound, a lioness, a leopard, two apes, three falcons, a dove, an ox, and an ass. Individually, to be sure, these do not happen to be significant, but together they form a rich pageant which seems to have stepped out from the heart of the Italian Renaissance.

In other pictures in which the details are significant (7:15, 33), you cannot possibly understand the message of the whole until you have observed and understood the parts.

In either case, whether the details are important or not, you should go over the picture until you have made a mental photograph of it so sharp that, when you close your eyes, you can still see it and in imagination point out each detail. Memorize, also, the correct title of the picture and the name of the artist, so that hereafter you have a sort of magic command of this masterpiece.

FIND THE FOCUS

THE ARTIST'S THOUGHT

If the first experience of the artist, which we are endeavoring to reproduce, is the experience of seeing, the second is the experience of understanding. The artist has been thinking as well as looking, or, following

the more probable order, he thought first and then arranged on the canvas his store of images in such a way that *you would necessarily think his thoughts after him*. Therein lies the distinction between an ordinary painting and a masterpiece. The masterpiece is an ordered array of images. Behind the array was an organizing idea, and that idea so disposed of the images, so grouped them, so emphasized them, or, to use the artist's phrase, so composed them, that the spectator is led unerringly to grasp the central thought; that is to say, the composition of a picture leads you to that portion of the canvas where the main message is localized. This point may be called the focus—the center of attraction for the eye, that point to which the regard gravitates again and again, in spite of the attractiveness of all other portions of the canvas.

LINEAR COMPOSITION

Perhaps the simplest method of establishing the focus is by means of leading lines. It is a fact that a succession of bright spots tends to attract attention along the whole series. The eye naturally uses the spots as stepping-stones. A line that separates light from dark also constitutes an eye-path. The edges and outlines of things seem somehow to attract the attention and lead it back and forth from end to end.

Test this principle with such a picture as Murillo's *Immaculate Conception* (frontispiece, Vol. Eight). Here is a central figure surrounded by cherubs—so simple a picture that one might forgive the master for any absence of composition. But please note that if you start from almost any portion of the border of the canvas, you will find eye-paths of light—legs or arms or bodies of the ethereal cherubs—which lead the eye toward the central figure; and, having reached the garments of the Virgin, your eye will discover that the path continues along the folds or the margin of her dress until further passage is blocked by her hands. Even the upward glance of the Virgin does not lead your eye off the canvas, for you will notice that her eyes are not converged, but are so relaxed as to diverge slightly; the line of her vision, projected backwards, still terminates under her hands. The artist, in this way, is trying to tell you that the message of his picture is to be found in the heart of Mary.

Or take, for example, Rubens' *Jesus in the House of Simon*. Here there are two foci. Many of the lines lead to the face of Jesus—the lines of his clothing, of the curtain behind, the rows of faces, and his own outstretched hand. The eyes of almost all in the picture are likewise converged upon Jesus. On the other hand, Simon the host is looking at Mary, and there are numerous lines that converge upon her; Christ himself is pointing toward her even though he looks at Simon. We are obliged to confess, therefore, that the artist wants us to see two things—Christ, who is the chief guest, the great Teacher, and Mary, who is the object lesson he is now using in his effort to help Simon.



JESUS IN THE HOUSE OF SIMON

From a painting by Rubens

A study of the figures reveals their thought and feeling: Simon, on the left, indignant at Mary, astounded at Jesus, stung by the rebukes he has received; the old man on the left, curious about Mary; the two men under the peacock, wholly captured by the skill and wisdom and extraordinary humanity of this peasant leader; the stout man above Mary, listening to the tale one of the disciples is telling about Mary's past; the disciple next Jesus, emotionally overcome by the spectacle of this redeemed woman's gratitude; and Christ, quite at his ease even during such an unwonted experience, making the best possible use of this opportunity to teach tolerance and forgiveness.

Rubens has given us here a true picture of human life. He has brought us face to face with cultured self-righteousness, devout ignorance, wanton sin, and a prophet of the living God. Over and over again this scene has been enacted: self-righteousness rebuked, devotion made more enlightened, the sinner saved.

PSYCHOLOGICAL COMPOSITION

A second and perhaps more frequent method of attracting the attention is the use of psychological paths,—lines of interest established by the personages in the picture itself. Every person in a picture is looking at something. By making several of these persons look at the same thing, the artist makes you look at it also. He can trust this trait of human nature every time. He knows that you will follow the crowd and look at the thing that interests everybody else.



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PETER'S DENIAL

From a painting by Ferdinand von Harrach

A good instance of this kind of composition is Ferdinand von Harrach's *Peter's Denial*. The picture represents that moment in the incident when "the Lord turned and looked upon Peter." Almost everybody is looking straight at Peter,—the soldiers seated on their pile of straw, the maid going up the steps, and Christ as he passes from one chamber of trial to another. For this reason you, also, look at Peter, which is precisely what the artist wanted you to do.

Test this method yourself with the other pictures in these books, and see how frequently the artist makes use of it. Usually the artist employs both the psychological and the linear methods, and so the more strongly bids you look at the spot where the secret of his message is to be revealed. See also *Christ and the Doctors* (7:21).

Still another method of attracting the attention is to put the chief object in the foreground, to make it large, distinct, compelling, and to subordinate to it all the accessories. An illustration of this is found in *Diana or Christ* (8:250), where we see that the young woman is placed in

the foreground and rendered conspicuous by her white dress, while the other figures immediately around her are made subordinate by dark clothing. See also *The Mourning of Jephthah's Daughter* (1:314) and *Christ Washing Peter's Feet* (8:9). This method, also, is sometimes supplemented by one or both of the others.

FIND THE MESSAGE

The focus, however, is only a means to an end. What is the message that the artist wishes to convey in his focus? That is a consideration to be thought out with the aid of the hints the artist has given. In this the person of culture has the advantage, for his mind is already stocked with ideas and images. He knows something of mythology, of history, and—what is particularly useful in studying pre-Renaissance paintings—something of the Bible and church history and the development of dogma. For it must be remembered that art was the eldest daughter of religion and that for many centuries she was her chief and constant handmaiden. Before the sixteenth century practically all pictures were religious, and until the seventeenth century many pictures still had a religious theme.

THE ARTIST AS INTELLECTUAL INTERPRETER

SYMBOLISM

It will be particularly necessary to know the symbols which through the ages have been used to express certain ideas, or the emblems that go with certain persons. One must be able to recognize John the Baptist by his slender reed cross; Peter by his keys, curly hair, and square beard; Paul by his bald head, long pointed beard, and sword. He must know that Saint Catherine has a broken wheel; Saint Bartholomew, a knife. He must recognize the four evangelists in their animal emblems—Matthew by the winged man, Mark by the winged lion, Luke by the winged ox, and John by the eagle. He must be able to conjure with anchors, doves, chalices, skulls, sheep, fish, vines, and all the other paraphernalia of the artist's tradition. He will then be in a position to discover the artist's intent, where a person not so well informed could discover merely a blank.

THE DIDACTIC PICTURE

Then, again, a picture may have been painted to teach a religious truth. In the early centuries the Church looked upon art as one of the surest and most attractive means of securing converts and disseminating the doctrines of the faith. Priests often furnished the theme and suggested many of the details, while the artist reduced these to order and beauty. All the great dogmas of the Church, like the Incarnation, the Atonement, the Trinity, have been painted over and over again, and painted by some of the greatest masters.

Such a didactic picture is the *Adoration of the Shepherds* by Van der Goes, now found in the Uffizi Gallery in Florence. The shepherds, it is true, are adoring, but the actual focus of the picture is not the shepherds.



ADORATION OF THE SHEPHERDS

From a painting by Van der Goes

That focus is the Infant Christ, lying on the pavement in the center of the group of shepherds and angels and the Holy Family. The hands of all the spectators are folded in prayer. The eyes of nearly all are focused upon the child. The child itself is hardly an infant; rather he is a manikin with a mature face and an august brow, wearing an expression of conscious divinity. Rays of light stream from his whole body, as an early legend relates they actually did on the night of the Nativity. These rays—or, as they are called, the *mandorla*—are in reality a symbol. They indicate that the child is here Incarnate Deity, the second person of the Trinity, who, even as he lies upon the floor, has the weight of the universe upon his shoulders. His final mission to man is hinted in the symbols placed in the foreground, the flower to signify that he is the Rose of Sharon and the Lily of the Valley, and the sheaf of wheat to tell us that he is the Bread of Life. Such a picture as this must be understood intellectually or

not at all. It may be remarked in passing that the manikin form of the Saviour ceased to be employed as the Renaissance came on: the child became more and more natural, until in Raphael's *Madonna of the Chair*, for example, he is as human as any Italian baby. These human babies are practically all nineteenth century portrayals of the Christ Child.

HISTORICAL PICTURES

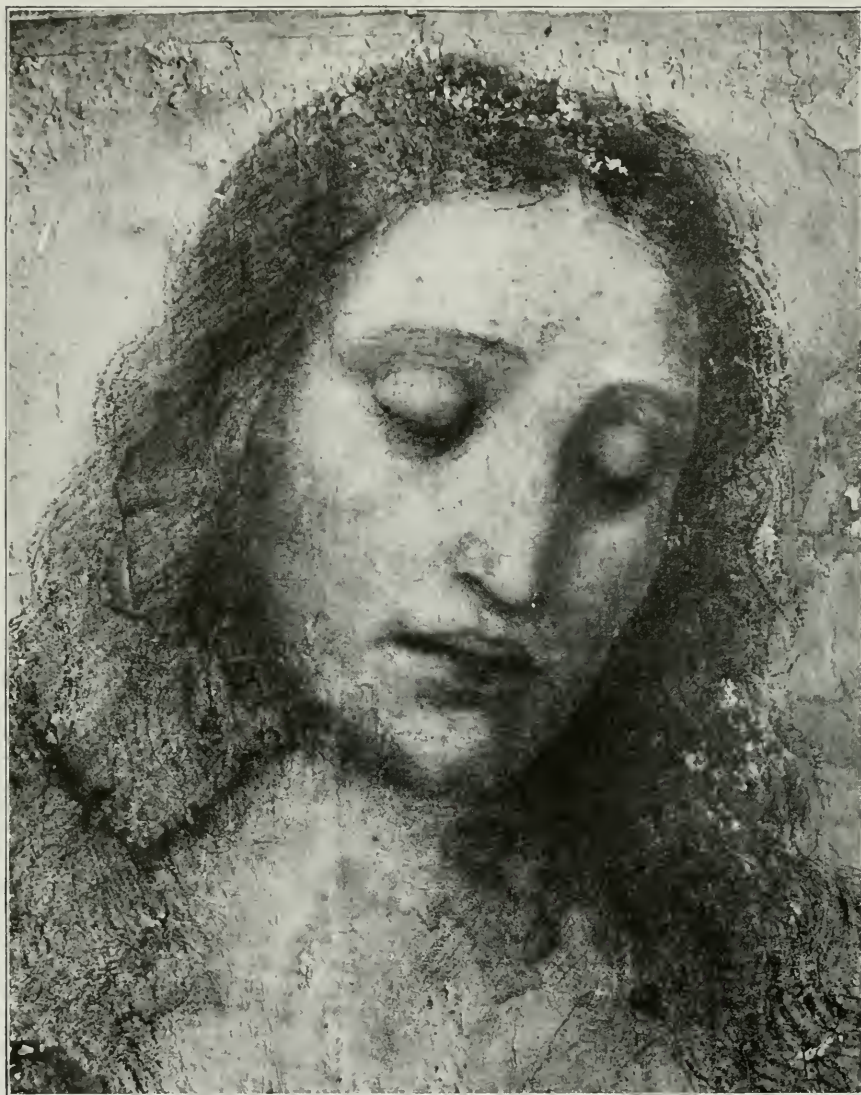
There are many other pictures the key to which is to be found in the understanding. To this class belongs the long array of historical paintings in which the great personages of history are presented in the midst of their labors and achievements. Among these are countless illustrations from the lives of the saints and stories from the Bible (1:29; 2:35; 3:77; 8:22, 23, 43, 70, 76). To understand these fully requires a rather formidable mental equipment. In general, one may say that on the intellectual side one gets out of art only so much as one brings to it. There is no substitute for a full mind. Fortunately, however, one may acquire this fulness if one resolves to penetrate into the meaning of the greatest of the masterpieces, for the great masters have many times been expounded: they are all down in the books.

THE ARTIST AS EMOTIONAL INTERPRETER

THE STUDY OF PORTRAITS

Quite another type of picture carries comparatively little intellectual meaning. The picture was born in an emotion in the artist's soul. His message is an emotion. It must therefore be appreciated with a quite different technique from that required by the intellectual type of painting. To be sure, if the picture is sufficiently bold and dramatic, it requires no special effort to get an emotional reaction, but the great majority of paintings, especially the earlier ones, are quite undramatic in their method. They depict, as in the case of Giotto's *Saint Francis Preaching to the Birds* (5:405), simple narratives, the emotional value of which it is easy to pick up by a mere glance at the different characters on the canvas.

But as one approaches the age of the Renaissance when the artist has attained complete mastery over his materials, pictures become more subtly emotional. They begin to disclose the soul, so that the whole aim of the artist sometimes seems to be the depiction of psychologic states. Indeed, Leonardo da Vinci declares that picture to be the finest which most unerringly discloses the state of the soul behind the face, and he maintains that if an artist were skilful, he would be able, by subtlety of line, to suggest every emotion of which the human heart is capable. With this idea in mind, the study of portraits becomes a fascinating one, an endeavor to read character. Study the faces of the disciples in Da Vinci's *Last Supper* (7:134), and notice how each disciple reacts to the announcement made by Christ that one of them should betray him.



HEAD OF CHRIST

From a drawing by Leonardo da Vinci

This is a study made by the artist for his painting, *The Last Supper*. Unlike all preceding painters, who chose to depict the moment when Christ said, "This is my body, broken for you," Leonardo da Vinci chose the moment when Christ announced his imminent betrayal—"Verily, one of you shall betray me." In this picture he has given us the face of Christ at the instant of his supreme sadness, when for a brief moment he abandons himself to the grief of outraged friendship. No sadder face was ever drawn.

Test yourself by means of Da Vinci's *Head of Christ*, the sketch the artist made for the chief figure of his great *Last Supper*. What sort of person is here represented? He is a young man in the strength of his youth; his beardless face reveals in its unconcealed contours every subtlest movement of the thought within. It is a Hebrew face, sensitive as the young Isaiah's to the whisperings of God; an intellectual face, keenly alive to the meaning of the issues that focus in this moment, though they stream hither from the boundaries of space; a disciplined face, one that has subordinated to the higher Will the imperious forces of body and soul, and can look tragedy calmly in the eye; an emotional face,—the saddest face in history or in art—yielding itself for a moment only to the tortures of betrayed friendship, of spiritual teachings misunderstood or perverted, of work unaccomplished and purposes unfulfilled, of love poured out in vain.

FEEL YOUR WAY INTO THE PICTURE

To appreciate emotional pictures requires not only considerable time but a proper method. That method may be described as feeling one's way into a picture. The method is based upon the well-known psychological axiom that mental states and bodily states are interdependent; that, as certain emotions reveal themselves by bodily postures and facial expressions, so, conversely, certain facial expressions and bodily postures will produce a definite emotional reaction.

One can test the truth of this by sitting down alone, turning the corners of one's mouth down, and causing the lower lip to tremble slightly. A feeling of melancholy will at once result. Watch a group of children as they listen to a good story-teller. As the emotions of the teller reveal themselves upon her face, the children by their spontaneous imitation reproduce in themselves these same facial expressions, with the result that whatever the teacher feels they feel with greater or less accuracy; they are carried along in the emotional current of the story vastly more by this imitation of their leader than they are by the emotional voltage of the words they hear. Emotion is a reflex of bodily states.

Experiment with a picture. Begin with some of the minor characters in it and assume their gesture or posture or facial expression. Look as they look, and you will begin to feel as they feel. Do this in turn with each of the characters, in imagination at least if not actually, and you will find yourself experiencing one by one all the various shades of feeling which the characters in the picture have. You will then know how grand it is to be heroic, how fierce it is to fight, how wonderful it is to love, how glorious to sacrifice oneself in a great cause.

From the many pictures in THE MASTER LIBRARY, it would be interesting to select those which might be classified as emotional pictures. The following references suggest a few pictures of this type: 1:321; 2:319; 3:95; 7:145, 194, 313.

*Martini*

PAUL IN THE PALACE OF NERO

Paul, completely absorbed in his message, is oblivious to the splendor that surrounds him as he preaches to one "of Caesar's household." A greater than earthly glory fills his soul. His chief auditor, deeply touched, seems almost persuaded, while the eager servants, unobserved by their mistress, stop to listen.

AN EXPERIMENT IN EMOTIONAL INTERPRETATION

A good picture to experiment with is Martini's *Paul in the Palace of Nero*, in the Vatican Gallery. Following the method we have suggested, you will first note the details of the picture: the splendid palace itself, the Golden House on which he lavished imperial wealth; its marble floor, grand furniture, and the huge tiger-skin used for a couch cover; the suggested garden outside with its foliage and its wonderful sunshine; the herm-statue¹ of Nero—an elongated pedestal surmounted by a head—together with the inscription, "To the Divine Nero"; a wreath of flowers around the neck of the statue, and the incense burning before it, to recall to our minds the custom of deifying the Roman emperor and worshipping him even while he still lived. Do not fail to notice the entranced, though half-hidden, auditors, the servants of the house, who cannot resist the temptation to hear every word.

Now try the psychological method; become yourself Paul, the preacher. You begin to lose consciousness of all this magnificence about you; you forget that you are in the imperial palace; that you are talking to one of the most influential women in the world; that she is very beautiful; and that, if you should win her favor, it might mean great things for you and the church you represent. None of these suggestions crosses your mind; you are absolutely lost in the great moral theme which it is your mission to give to the world—nay, to give this particular human soul before you, who needs so desperately the salvation you are offering. It is a wonderful theme, a lofty theme, a theme not associated with earth, but rather with the high heaven and with God himself, with that wonderful place and time toward which human destiny moves.

Now put yourself in the place of this solitary listener. You again forget your surroundings. Yet you do not quite forget yourself: you see yourself pictured in every word this strange preacher utters; you feel the emptiness of your life, even though you have lived in a palace. You are conscious that God, in the person of his messenger, now calls upon you to leave your life of shame and rise into that spotless world where Christ reigns. You are almost persuaded to be a Christian. Do you dare to take the step?

THE VALUE OF A MASTERPIECE

Though the methods here suggested will certainly be found helpful to the beginner, one should guard against disappointment at not getting results at once or from every picture. All great works of art have in them an infinite element, a bigness of experience that often overtops and surpasses any experience or power of insight that we may bring to them. Whoever read Shakespeare and could say, "Yes, I understand; I shall not have to read him again"? Who ever listened to a Chopin Nocturne and said, "Once is enough"? Great masterpieces grow on us, which is another

way of saying that as we grow, as our insight into life deepens, and our sense of values becomes more profound and true, we shall find that the great creative souls of the world have been there before us and have already placed their experiences where they might meet us on our journey, when we were ready for them. Thus those who have lived most deeply, who have tried to understand the mystery of life and to appreciate its spiritual values and experiences are they who ultimately will understand art and will find in it their joy and supreme inspiration.

USING THE BIBLE

THE BIBLE AS LITERATURE

ITS LITERARY EXCELLENCE

THE Bible includes the most beautiful of literature. Its books contain some of the unquestioned masterpieces of writing. Its charm of poetry, narrative, spoken word, and character study is inescapable. In lyric beauty and solemn grandeur it surpasses all other products of the pen of man. Those who have attained familiarity with its hidden treasures of word and line, and have surrendered themselves to its ever-growing attractiveness, know the sure bases on which its literary supremacy rests. There is no volume so fascinating in all the cloistered libraries where, hidden away from all but loving eyes, is kept the past's incalculable hoard.

THE BEAUTY OF THE BIBLE STORIES

The stories of the Bible have become the prized possession of the children of every race. Every people has its narratives of adventure gathered about its cherished heroes, but the stories of the Bible do service for the universal childhood mind. In every generation Abraham goes out from his country toward an unknown land; Joseph is sold by his envious brothers, and by the providence of God becomes the viceroy of Egypt and the savior of his people. Moses, saved from royal persecution by the audacity of his mother, grows up to be the deliverer of his brethren, leads them across the sea amid darkness and tempest, gives them oracles for their direction, smites the rock for their refreshing, and leaves them at last with his benediction within sight of the land on whose soil he was never to stand. Absalom, the handsome wayward prince, rides through the streets with his chariot and fifty men to run before him, or sits with calculating friendship at his father's palace gates to win the hearts of the men of Israel. Elijah climbs the steep sides of Carmel to confront the leagued opposition of the land and overthrow the priests of Baal; then girds himself to run before the horses of Ahab to the gates of Jezreel.

The stories of Jesus, which we know as the parables, are the most perfect gems of thought and speech in literature. Their perfection consists both in their penetration into the secrets of character and in their matchless beauty of form. They are ideal materials for religious education. Children at the impressionable age are made what one wishes to make them, less by direct command than by the power of great stories. In listening to a narrative of courage, faithfulness, chivalry, virtue, and sincerity the child puts himself in the place of the hero, and invests himself with his qualities. For this reason, as well as for their imperishable charm, the stories of the Bible have been the chief material for the entertainment and the religious education of the race.

THE BEAUTY OF BIBLE POETRY

More attractive still is the poetry of the Bible. In fragments it breaks out from the life of early Israel in proverb and refrain, or takes more elaborate form in such war chants as the Song at the Sea, and the Song of Deborah. The Book of Job is one of the unchallenged masterpieces of universal literature. It has been well said that no literary critic of any race or age could fail to include this great poem among the six greatest works of literature. Its stately prose prologue, with the swift involvement of the hero in tragedy, and the rapid hammer strokes of fate bringing the fourfold disaster upon him; the solemn curse upon the day that betrayed him into life; the shuttlelike weaving of the argument in the three-fold cycle of debate between Job and his friends; Job's tremendous Oath of Vindication; the Interruption of Elihu; the Voice of God out of the storm; and finally the prose epilogue, all constitute a succession of chapters that search heaven and earth for the rich materials of argument and illustration which they lavish upon the reader. Single chapters, like the Mine of Wisdom, the War Horse, and the Sea Monster, are sufficient alone to place the book in the company of the great poems of the world.

But in the Psalms the highest levels of lyric beauty are reached. Here are the voices of poets to whom Palestine was the most beautiful of lands; they never tired of singing its praise in their adoration of the God who made it so lovely. The starry heavens at night were almost a living wonder to poets like the men who composed Psalms 8 (5:137) and 19 (5:150). From the mountain tops of the long central range they looked with awe upon the storm, which, rising out of the sea like a man's hand, swept onward along the mountain glens till the very cedars of Lebanon fell crashing before it; then passed on its majestic way far out over the eastern uplands, as described in Psalm 29 (5:148). Who that has read with attention Psalm 104 (5:140) can fail to be impressed with its delight in the hills and valleys and far-stretching sea of Palestine? Not less did the singers of this great collection, which became the hymn book of the later temple, delight in the great movements of Israel's history. Imagination plays about the arrival of the Ark in Jerusalem to the singing of Psalm 24 (5:267); the exultation of Jerusalem over the deliverance from Sennacherib, in Psalm 46 (5:203); the departure of the exiles toward Babylon, as hinted in Psalm 42 (5:238), in which the very highest levels of lyric beauty are reached; the heartbreak and anger of captivity in Psalm 137 (5:369); and the bitterness of Maccabean martyrdom in Psalm 74 (5:349). Neither does one wonder that Psalms 51 and 32 (5:163, 155) have become the world's confessional; nor that Luther made Psalm 46 (5:203) his own, and composed upon its lines the battle hymn of the Reformation; nor that Cromwell taught his troops to charge to the strains of Psalm 68 (5:258), "Let God arise, and let his enemies be scattered."

But the Psalms were not composed alone for great occasions. They were the common vehicle of the religious life. Theirs are the voices of simple lives, as well as of the great. All shades of experience are portrayed in this collection. In going through this anthology, one passes homes where bitter sorrow has fallen; he hears the low tones of mothers hushing their children with a song of quiet trust in God; he finds saints bowed over baffling problems of seeming mistake on the part of Providence; or he joins a band of pilgrims journeying in holy joy up to the feast at the city of the great King. Psalms like these come to us, not only with the emotions of their first singers, but laden as well with the gladness and sorrow of all the generations of the light-hearted or weary travelers along the roadway of the years.

“Such songs have power to quiet the restless pulse of care,
And come like the benediction that follows after prayer.”

Other beautiful poetry there is in the Bible, such as the Proverbs, jewels five words long, which on the stretched forefinger of Time sparkle forever; the lovely lyrics of the Song of Songs, that panegyric of true love, rich with scented winds from gardens of spices; or the plaintive lines of dirges, like the Song of the Bow (2:86) and Lamentations; or the holy gratitude of young and happy mothers over their first-born sons, as in Hannah's song of praise (1:328) and the Magnificat (7:9). The prophets, too, have much impressive poetry. The solemn refrain of Amos, “For three transgressions of Damascus, yea for four,” the hopeful dialogue between Jehovah and the wayward nation in Hosea, and the glorious picture of peace presented by Isaiah (4:24) are but a few of many fragments of poetry which are found all along the way from the Hymn of Creation at the beginning of Genesis (5:3), past the Hymn of the Suffering Servant (4:82) to Paul's Hymn of Love (8:236).

THE BEAUTY OF BIBLE ELOQUENCE

Hardly less impressive from the artistic point of view is the eloquence of the Bible. We are accustomed to speak of men like Demosthenes, Cicero, Chrysostom, Burke, Webster, and Phillips Brooks as the masters of the spoken word. Their orations and sermons have been studied by seekers after the secret of persuasive public speech. Yet, judged by every canon of effectiveness, the orators of the Bible stand in a place above all other public speakers. In the orations of Moses as they are set down in the Book of Deuteronomy, the sermons of Isaiah, the burning words of John the Baptist, the addresses of the apostles Peter and Paul, and most of all in the teachings of our Lord, there are presented examples of effective eloquence which outrival all others that we know. When it is remembered that the masterpieces of oratory of which the world most speaks have been preserved to us in practically unabbreviated form, while we have to de-

pend upon mere fragments of Biblical sermons for our knowledge of their content and movement, the contrast is still more effective.

What charm there is in the elaborate picture of the choice of a wife for Isaac, an incident that is given larger space than any other in Genesis. Who that has read the tender plea of Judah to the unrecognized Joseph for his little brother Benjamin has been able to keep back the tears? Is there not a strange stirring of the heart as Isaiah of Jerusalem falls into his solemn refrain, "For all this His anger is not turned away, and His hand is stretched out still," and proceeds to describe the terrible onset of the Assyrian army that shall leave the city desolate? The charm of the friendship of David and Jonathan is undying; the idyl of Ruth is unsurpassed in literature; the portrait of the perfect woman in Proverbs is classic; and the seven songs of the Book of Revelation are full of stately magnificence.

THE BEAUTY OF BIBLE BIOGRAPHY

Beyond all other beauty, however, which this Book of Books reveals is that of character. Here, in spite of all the limitations of the age in which they lived, are shown the most splendid characters in history. In sheer perfection of spirit and behavior the lives of Joseph and Jonathan excel all that we know of antiquity. As examples of courage and high purposefulness, in an age which at best was far from enlightened, Abraham, Moses, Samuel, David, Solomon, Hezekiah, Josiah, and the Prophets make up a galaxy of brilliant and outstanding men.

In the apostles and friends of Jesus a similar greatness is discovered. They are not without their limitations, but, in comparison with any like number of men in history, they have the attractiveness which inheres in great achievement. It would be difficult to think of the world without these men. It is in this Book alone that their lives are conveyed to us, and this of itself might well entitle it to the supreme place in literature. But beyond all this the one Life before which all centuries stand with uncovered head, the One whose words hang in the air like banners, and whose sentences walk through all the earth like spirits, is described only in this Book. Such a life makes the crown and consummation of this Book. To have spoken no other message than this would have been enough; to have painted no other face would have conferred immortality.

It is desirable that, so far as possible, the motive for the reading and study of the Bible should be that of interest in its ethical and religious ideals. But it must be confessed that there are many to whom these considerations make no appeal. Such persons are not necessarily without ethical and religious concern, but they may think themselves sufficiently provided with such material from other sources. In such cases one is glad to find that the literary appreciation of the Bible provides an inducement sufficient to lead to a study of its contents. It is often true that men and women who would not be sensitive to their ignorance of the Bible as the

supreme book of religion would be ashamed to confess themselves unacquainted with the greatest of literary masterpieces. It is greatly desirable, therefore, that by any and all means an increasing number of intelligent people may be led to give to the Bible some portion of the attention which it demands. And no matter what the avenue of approach, whether that of literature, history, or archæology, once in the domain of Biblical literature, they are sure somewhere to meet the King face to face. For this reason it is possible to say that any sincere effort at Bible study is an act of worship.



Edoardo Forti

STREETS OF A ROMAN CITY IN THE TIME OF PAUL

This is an idealized conception of a Roman city. One sees in the distance the triumphal entrance gate of the city, the hanging gardens of some rich resident, a temple, the pillared entrance to one of the better houses, and some of the little shops that line most of the street. On the street corner is the public fountain. In the narrow roadway one discovers the ruts worn by the wheels in the solid blocks of the pavement.

A READING COURSE IN THE LITERATURE OF THE BIBLE

THE BEGINNINGS

The Story of the Creation 5:3-8	Cain and Abel 3:14-16
The Garden of Eden 3:5-7	The Flood 3:23-31
The Temptation and Fall 3:11-14	The Tower of Babel 3:31-33

NARRATIVES OF THE PATRIARCHS

Abram and Lot 1:5-11	Jacob's Courtship of Rachel 1:68-71
The Destruction of Sodom and Gomorrah 1:19-25	Jacob's Return to Canaan 1:73-86
The Testing of Abraham 1:31-34	Joseph Sold into Egypt 1:89-95
Isaac and Rebekah 1:43-51	Joseph Thrown into Prison 1:95-98
The Birthright and the Blessing 1:59-64	Joseph Wins the Favor of Pharaoh 1:98-104
The Fugitive's Dream 1:65-67	Joseph and His Brethren in Egypt 1:104-121
	Jacob and His Family in Egypt 1:121-135

NARRATIVES OF THE EXODUS AND THE CONQUEST

The Birth and Youth of Moses 1:141-146	The Report of the Spies 1:213-217
The Call and Commission of Moses 1:146-151	Water from the Rock 1:218-219
The Oppression of Pharaoh 1:152-156	Last Days of Moses 1:228-231
The Plagues of Egypt 1:157-175	Joshua's Commission 1:237-238
The Passage of the Red Sea 1:176-182	The Escape of the Spies 1:238-241
The Manna and the Quails 1:183-187	The Passage of the Jordan 1:242-246
The Revelation at Sinai 1:190-196	The Fall of Jericho 1:249-252
The Golden Calf 1:196-201	The Sin of Achan 1:252-254
The Meeting of Moses and Jethro 1:205-209	The Battle of Gibeon 1:260-264
Aaron's Rod That Budded 1:210-211	The Death of Joshua 1:268-272
	The Story of Balaam 3:37-46

NARRATIVES OF THE TIMES OF THE JUDGES

Deborah and Jael 1:283-287	The Death of Eli and His Sons 1:332-334
Gideon and the Defeat of the Midianites 1:295-303	The People Demand a King 1:336-338
Jephthah's Vow 1:315-319	The Story of Samson 3:47-63
The Birth and Call of Samuel 1:325-331	The Story of Ruth 3:155-166

NARRATIVES OF THE GREAT KINGS OF ISRAEL

Saul Chosen and Anointed King 2:5-11	David's Escape from Saul 2:61-64
The Exploits of Saul and Jonathan 2:11-19	Nabal's Churlishness 2:64-70
The Rejection of Saul 2:19-23	Saul and the Woman of Endor 2:79-82
David Anointed King 2:27-29	The Defeat and Death of Saul 2:82-87
David and Goliath 2:29-36	David King over all Israel 2:88-97
David and Jonathan 2:41-47	David's Sin and Nathan's Reproof 2:110-114

Absalom's Conspiracy 2:123-141
 David Chooses His Successor 2:150-155
 The Judgment of Solomon 2:166-168

The Building and Dedication of the Temple
 2:170-182
 The Visit of the Queen of Sheba 2:182-184

NARRATIVES OF THE DIVIDED KINGDOM

The Division of the Kingdom 2:200-203
 Joash Repairs the Temple 2:225-227
 The Destruction of the Assyrians 2:256
 Hezekiah's Illness 2:257

Incidents in the Life of Elijah 3:75-99
 Incidents in the Life of Elisha 3:103-122
 Jonah 3:193-200

NARRATIVES OF LATER ISRAEL

The Finding of the Book of the Law 2:270-272
 Jerusalem Taken by Nebuchadnezzar 2:305
 The Captivity of Israel 2:372-375
 The Story of Esther 3:169-190

Daniel at the Court of Babylon 3:125-152
 Nehemiah and the Restoration of Jerusalem
 3:263-269
 Nehemiah Rebuilds the Walls 3:269-275
 Stories of the Maccabees 3:297-338

NEW TESTAMENT NARRATIVES

For the narrative of incidents in the life of Christ, see 7:7-257

For the narrative of incidents in the life of Peter and the Early Church, see 8:5-45

For the narrative of incidents in the life of Paul, see 8:55-171

SONGS AND EARLY VERSE

Isaac's Blessing of Jacob 1:62
 Isaac's Blessing of Esau 1:63
 The Red Sea Song 1:180-181
 From the Song of Moses 1:211-212
 The Ark Song 1:213
 The Song of the Valley 1:222
 The Song of the Well 1:222
 Satire on the Fall of Heshbon 1:224
 Apostrophe to the Sun and Moon 1:262
 The Battle Hymn of Deborah and Barak
 1:287-292
 Hannah's Song of Thanksgiving 1:328
 The Song of David's Prowess 2:37, 50

The Song of the Bow 2:86-87
 Elegy on the Death of Abner 2:92
 The Song of the Sword 3:20-21
 A Nature Fragment 3:30
 Daniel's Song of Praise 3:130
 Nebuchadnezzar's Song of Praise 3:142
 Ruth's Pledge to Naomi 3:157
 Tribal Songs 4:169-174
 Poems of Creation 5:3-17
 David's Psalm of Victory and Dominion
 5:303-307
 The Song of Solomon 6:71-88
 The Farmer's Song 6:144-145

FIGURATIVE SAYINGS AND PARABLES

Song Parable of the Vineyard 4:21-24
 Allegories and Parables 6:230-248
 The Dramatized Messages of the Prophets
 6:250-258
 Riddles and Number Sonnets 6:259-264
 Parables of Jesus
 The Prodigal Son 7:305
 The Unjust Judge 7:312
 The Great Supper 7:318
 The Wedding Garment 7:321
 The Talents 7:328
 The Laborers in the Vineyard 7:331

The Tares 7:337
 The Good Samaritan 7:356
 The Unmerciful Creditor 7:362
 The Wedding Guest 7:365
 The Pharisee and the Publican 7:365
 The Sower 7:371
 The Rich Man and Lazarus 7:375
 The Watchful Maidens 7:378
 The Prudent Steward 7:388
 The Foolish Rich Man 7:389
 (For other parables of Jesus, see "Dictionary
 and General Index," page 373)

SPECIAL PRAYERS

- | | |
|---|---|
| The Prayer of Abraham's Servant 1:47 | Habakkuk's Prayer 4:56-57 |
| Moses' Plea for His People 1:199 | A Prayer in Time of Distress 4:183-185 |
| Hannah's Prayer 1:325 | Isaiah's Cry to the Heavenly Father 4:188-190 |
| David's Prayer and Thanksgiving 2:119-120 | Jesus' Prayer for His Disciples 7:235-238 |
| Solomon's Prayer for Wisdom 2:159 | The Lord's Prayer 7:294 |
| Solomon's Prayer of Dedication 2:176-179 | Jesus' Prayer of Thanksgiving 7:317 |
| Asa's Prayer 2:207 | A Prayer of the Early Church 8:16 |
| Hezekiah's Prayer for Deliverance 2:255 | The Prayer of Stephen 8:24 |
| Elijah's Prayer on Mount Carmel 3:84 | Christian Prayers and Benedictions 8:363-370 |
| Jonah's Prayer 3:195-196 | |
| Nehemiah's Prayer 3:263-265 | |

PSALMS AND PRAYERS OF ISRAEL

- | | |
|--|------------------------------------|
| Home Psalms 5:115-130 | Psalms of Royalty 5:269-281 |
| Hymns of Nature 5:131-152 | Songs of Praise 5:283-323 |
| Penitential Psalms 5:155-175 | Prayers for Guidance 5:325-337 |
| Prayers in Time of Trouble 5:177-200 | Patriotic Hymns 5:339-369 |
| Meditations and Songs of Trust 5:201-240 | The Praise of God's Word 5:370-384 |
| For Public Worship 5:241-267 | Songs of Right Living 5:385-400 |

NEW TESTAMENT POETRY

- | | |
|---|---|
| The Angel's Message 8:351 | Praise to God Our Saviour 8:355 |
| The Christmas Hymn 8:351 | A Hymn of the Faithful 8:357 |
| The Magnificat, the Song of Mary 8:351 | A Call to the New Life 8:357 |
| The Benedictus, the Song of Zacharias 8:353 | Great Is the Mystery of Godliness 8:357 |
| The Nunc Dimittis, the Song of Simeon 8:355 | God's Children 8:357 |
| | The Poetry of the Apocalypse 8:381-412 |

ANCIENT WISDOM

- | | |
|---|---|
| The Acceptable Offering 4:30 | Proverbs About Women 6:54-55 |
| The Call of Wisdom 4:247-249 | Types of Character 6:100-134 |
| The Rewards of Wisdom 4:257-258 | Everyday Wisdom 6:269-276 |
| Life and Its Compensations 4:261-273 | The Good and the Evil Way 6:277-279 |
| The Two Paths of Youth 6:13-14 | The Everyday Virtues 6:280-284 |
| Admonition and Reproof 6:17-19 | The Power of the Tongue 6:285-289 |
| Instruction and Obedience 6:24-32 | Personal and Social Relationships 6:290-296 |
| The Worthy Woman 6:37-38 | The Good Keeper of the Law 6:341-342 |
| Wisdom's House and the Wanton's House 6:51-52 | The Approach of Old Age 6:391-392 |

SELECTIONS FROM JOB

- | | |
|--|--|
| Where Shall Wisdom Be Found 4:258-260 | Job's Faith in God 4:306-307 |
| The Testing of Job 4:277-283 | Man's Frailty Requires God's Mercy 4:312-313 |
| Job's Bitter Complaint 4:283-286 | Job's Doubting Is Rebuked 4:314-315 |
| The Goodness of God and His Chastening 4:290-291 | Job's Faith in His Vindicator 4:323-324 |
| Divine Wisdom Is Unfathomable 4:305 | The Voice of the Almighty 4:358-362 |

CHRISTIAN WISDOM AND COUNSEL

- Faith 7:272-275
 The Beatitudes 7:287
 The Fulfilment of the Law 7:288-292
 The New Law of Prayer 7:293-294
 The True Riches 7:294-298
 The Parable of the Good Shepherd 7:305
 The Parable of the Lost Coin 7:309
 The Parable of the Precious Pearl 7:326
 The Parable of the Hidden Treasure 7:326
 The Good Tree 7:392
- The House Built on a Rock 7:401
 (For classified teachings of Jesus, see 7:287-408)
 The Weapons of the Christian Warrior 8:227
 Paul's Discourse on Love 8:236-238
 Pure Religion and Undeified 8:289
 Faith and Works 8:289-290
 Self-control in Speech 8:294

ORATIONS AND ADDRESSES

- Judah's Appeal to Joseph 1:115-117
 Joshua's Farewell Address 1:268-272
 David's Counsel to Solomon 2:155
 The Oncoming of the Locusts 4:99-102
 The Great Arraignment 4:153-154
 National Obligations 5:77-84
- National Perils 5:86-98
 National Leadership 5:99-110
 The Sermon on the Mount 7:287-303
 Peter's Sermon at Pentecost 8:9-11
 Paul's Address on Mars' Hill 8:97-99
 Paul's Defense Before Agrippa 8:139-141

VISIONS AND PROPHECIES

- The King That Shall Never Fail 2:376-377
 The Dawn of a New Age 2:375-376
 The Valley of Dry Bones 3:234-235
 Haggai and the Second Temple 3:246-249
 The Vision and Call of Isaiah 4:21
 The King of Righteousness and Peace 4:24-26
 A Hymn of the Holy One of Israel 4:77-81
 The Ideal Servant of the Lord 4:82-84
 A Divine Messenger Promised 4:95-96
 The Blessing of Remembering God 4:96-97
 Behold, Thy King Cometh 4:107
 Who Is This That Cometh 4:156
 A Shepherd King to Come 4:157
 The Servant Anointed for His Task 4:164-165
- God Our Redeemer 4:192
 Doom of Worldly Nations 4:195-209
 Arise, Shine; for Thy Light Is Come 4:213-217
 I Am the Lord Thy God 4:220-221
 How Beautiful upon the Mountains 4:223-224
 A New Spirit 4:227
 As the Stars for ever and ever 4:236-238
 I Will Greatly Rejoice in the Lord 4:243
 Awake, Awake, Put on Strength 5:16-17
 Ezekiel's Sermon 5:108-110
 Peter's Vision 8:33
 The Four Horsemen 8:386-389
 The Heavenly Jerusalem 8:405-411

PRAYERS FROM THE PSALMS

- An Evening Prayer of Peace 5:118-119
 I Will Extol Thee, O Lord 5:126
 Have Mercy upon Me, O God 5:163
 Hear My Prayer, O Lord 5:171
 In Thee, O Lord, Do I Put My Trust 5:177
 Bow down Thine Ear, O Lord 5:193
 Lord, Thou Hast Been Our Dwelling Place 5:223
 I Was Glad when They Said unto Me 5:241
 Hear My Cry, O God 5:273
- Give the King Thy Judgments, O God 5:278
 Give Ear to My Words, O Lord 5:325
 Hear the Right, O Lord 5:327
 The Lord Is My Light 5:329
 Unto Thee, O Lord, Do I Lift up My Soul 5:333
 My God, why Hast Thou Forsaken Me 5:341
 God Be Merciful unto Us 5:354
 Wilt Thou not Revive Us Again 5:355

THE BIBLE IN EVERYDAY SPEECH

NO book in the world is quoted so often as the Bible. There are hundreds of phrases from the Bible that are constantly used in common speech. We find these in editorials, we hear them in public addresses, and we use them ourselves. They are used regardless of their source, and often those who employ them do not even know that they come from the Bible.

The object of the following list is to show how the Biblical language has become a part of our secular speech, rather than to quote passages of religious value.

Coined as they were out of the deepest experiences of life, these concentrated and pithy phrases are easily the most expressive in the language. Whoever aspires to write or speak with compelling power should know how to command them. Any one who would improve his ability to inspire and convince can scarcely do better than to study the use of these phrases and the Biblical accounts in which they occur.

Aaron's rod that budded	1:211
Abraham's bosom	7:375
Add a cubit to his stature	7:296
Alabaster box	7:115
A little lower than the angels	5:139
All men are liars	5:128
All things to all men	8:65
Alpha and Omega	8:411
Am I my brother's keeper?	3:16
Ananias	8:17
Apple of the eye	5:328
Apples of gold in baskets of silver	6:288
As a drop of a bucket	4:79
As a man thinketh	6:132
As a tale that is told	5:224
As many wives as Solomon	2:187
As sheep for the slaughter	5:353
As the sand on the seashore	1:33
As through a glass darkly	8:238
A very present help in trouble	5:203
Babel	3:33
Babylonish garment	1:254
Backsliding	4:155
Balaam's ass	3:40
Balm of Gilead	4:118
Beat swords into plowshares	4:24

Beat your plowshares into swords	6:190
Beautiful for situation	5:339
Beauty of holiness	5:148
Be not weary in well-doing	8:257
Besetting sin	7:276
Betrayed with a kiss	7:143
Bind the influences of the Pleiades	4:362
Blind leading the blind	7:394
Bone of my bones and flesh of my flesh	3:7
Book of life	8:409
Brand plucked from the burning	3:255
Bray a fool in a mortar	6:112
Bricks without straw	1:155
Bring down my gray hairs with sorrow to the grave	1:107
Bruised reed shall he not break	4:164
Burden and heat of the day	7:332
Burning bush	1:146
By their fruits ye shall know them	7:300
Cake not turned	4:140
Can any good thing come out of Nazareth?	7:50
Can the leopard change his spots?	4:187
Cast thy bread upon the waters	6:276
Cast to the dogs	7:298
Cattle upon a thousand hills	5:26
Cedars of Lebanon	6:184
Children of Belial	2:11
Chosen people	5:79
Chosen vessel	8:60
City of refuge	6:331
City set on a hill	7:288
Clay in the hands of the potter	4:184
Clearer than the noonday	4:306
Clothed and in his right mind	7:75
Clothed in purple and fine linen	7:375
Cloud like a man's hand	3:85
Cloud of witnesses	7:276
Coat of many colors	1:89
Cool of the day	3:11
Confusion of tongues	3:33
Count the cost	7:323
Covenant with death	4:147
Cover a multitude of sins	8:242
Contrite heart	5:165
Crown of thorns	7:245
Cruel as the grave	6:84
Darkness which may be felt	1:170
Day of small things	3:250
Den of thieves	7:123
Desert shall blossom as the rose	5:45

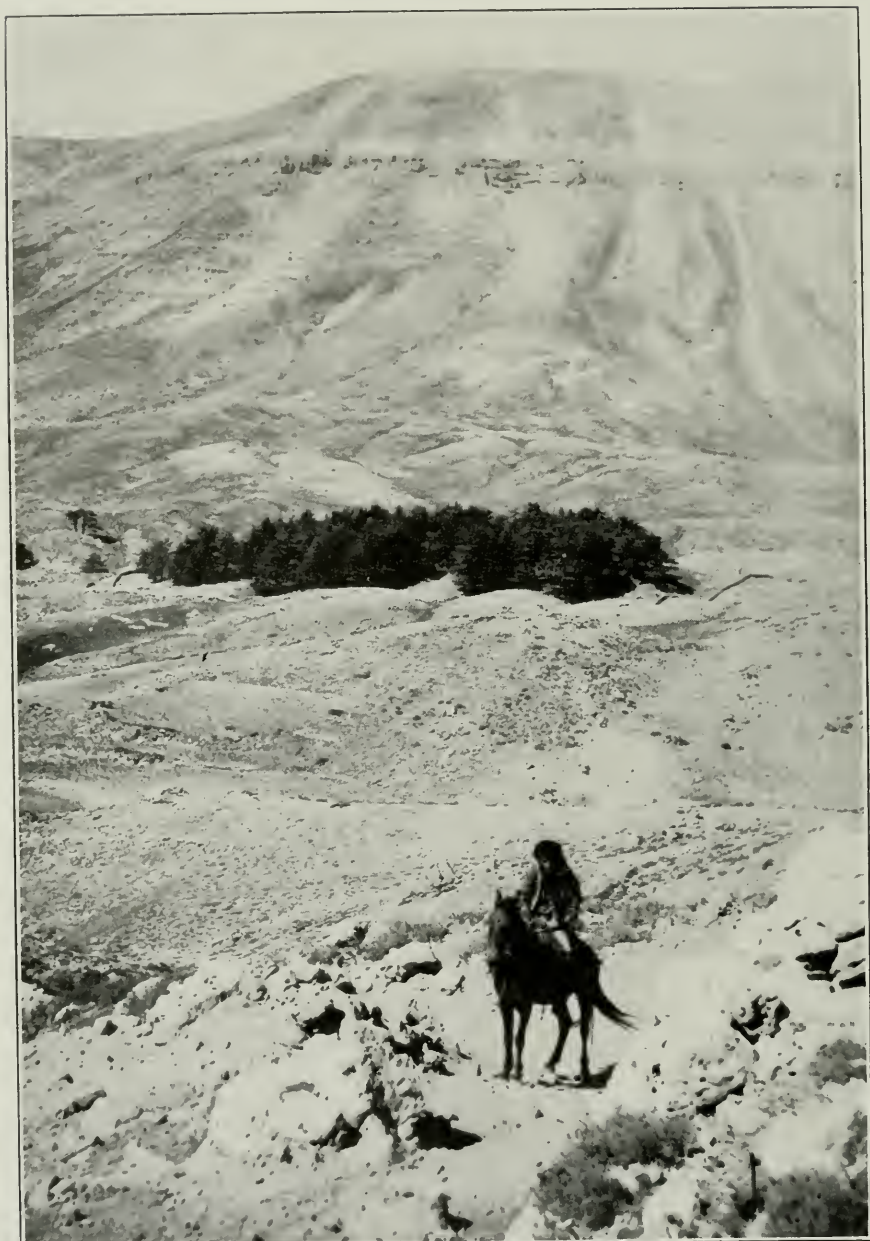
Doorkeeper in the house of God	5:243
Doubting Thomas	7:253
Driving like Jehu	2:350
Dust to dust	3:12
Ebenezer	1:336
Enemies shall lick the dust	5:279
Esau's birthright	1:59
Every man's hand against him	1:16
Eye for eye, tooth for tooth	6:310
Eye hath not seen, nor ear heard	8:302
Eyes have they, but they see not	5:317
Eye of a needle	7:325
Faith without works	8:289
Fathers have eaten sour grapes	5:108
Fearfully and wonderfully made	5:202
Finger of God	1:160
Fishers of men	7:30
Fleshpots of Egypt	1:183
Fly in the ointment	6:272
For mercies' sake	5:157
Friend that sticketh closer than a brother	6:290
From Dan to Beersheba	2:165
Gadding about	5:96
Gall of bitterness	8:26
Gathered unto his fathers	1:277
God is no respecter of persons	8:36
God save the king	2:9
Good old age	1:14
Gospel measure	7:391
Go to the ant, thou sluggard	6:109
Grain of mustard seed	7:337
Grind the faces of the poor	6:126
Hair stood up	4:289
Half was not told	2:182
Hang our harps on the willows	5:369
He that ruleth his spirit	6:281
Hewers of wood and drawers of water	1:260
He who runs may read	2:293
High calling	8:227
Higher than Haman	3:185
Highways and hedges	7:321
His eye not dim nor his natural force abated	1:231
His own vine and fig tree	2:165
Hold up his hands	1:188
Holier than thou	4:149
Hope as an anchor	8:275
Hope deferred maketh the heart sick	4:262
How are the mighty fallen	2:86
House divided against itself	7:70

Ichabod	1:334
In season and out of season	8:342
In the sweat of thy face	3:12
In the twinkling of an eye	8:278
Ishmaelite	1:16
Is the Lord's hand shortened?	1:187
Itching ears	8:342
Jacob's ladder	1:67
Jawbone of an ass	3:55
Job's comforters	4:316
Kept the faith	8:171
Kick against the pricks	8:58
Kill the fatted calf	7:306
King's highway	1:219
Laborer worthy of his hire	7:353
Land flowing with milk and honey	1:147
Last shall be first	7:332
Last trump	8:278
Laughed to scorn	3:269
Law of the Medes and Persians	3:150
Let all things be done decently and in order	8:376
Let him that is without sin first cast a stone	7:385
Let the dead bury their dead	7:350
Let us eat and drink; for tomorrow we die	8:279
Let your speech be yea yea; and nay nay	8:296
Loaves and fishes	7:96
Locusts and wild honey	7:37
Lodge in a garden of cucumbers	4:182
Loose the bands of Orion	4:362
Lord's anointed	2:27
Lot's wife	1:25
Love is strong as death	6:84
Love of money the root of all evil	8:337
Macedonian cry	8:88
Mammon of unrighteousness	7:389
Man goeth to his long home	6:391
Man of sorrows	4:83
Man shall not live by bread alone	7:41
Mark of Cain	3:16
Melted like wax	5:295
Men do not gather grapes of thorns	7:300
Merry heart is a good medicine	6:283
Merry heart maketh a cheerful countenance	6:283
Mighty man of valor	1:296
Millstone about his neck	7:106
More than conquerors	8:203
Morning stars sang together	5:39
Mother in Israel	1:288
Muzzle the ox that treadeth out the corn	6:320

My lines are fallen in pleasant places	5:208
New wine in old bottles	7:56
Nimrod	3:31
Ninety and nine	7:305
Noise of great waters	4:63
Noise of many waters	5:294
No man can serve two masters	7:387
Not a prophet nor the son of a prophet	4:7
Not slothful in business	8:298
Obedience is better than sacrifice	2:21
Of making many books there is no end	6:274
One having authority	7:44
One man shall chase a thousand	1:271
Patience of Job	8:246
Peace, when there is no peace	4:146
Pearl of great price	7:326
Pearls before swine	7:298
Pillar of cloud and pillar of fire	1:177
Pillars of the church	8:82
Place whereon thou standest is holy ground	1:146
Poor always you have with you	7:223
Potter's field	7:151
Powers that be	8:314
Pride goeth before destruction	6:129
Prodigal son	7:305
Prophet is not without honor	7:188
Purple and fine linen	7:375
Put his hand to the plow and look back	7:328
Quit yourselves like men	1:333
Rachel weeping for her children	4:234
Rain on the just and the unjust	7:292
Reed shaken with the wind	7:67
Remove not the ancient landmark	6:272
Render unto Cæsar	7:125
Respect of persons	8:198
Riotous living	7:305
Rock in a weary land	5:45
Rod of iron	5:271
Sackcloth and ashes	7:354
Salt of the earth	7:351
Seat of the scornful	5:386
Seed that fell on stony ground	7:371
Selling his birthright	1:59
Seventy times seven	7:361
Separate the sheep from the goats	7:334
Sharper than a two-edged sword	8:261
Shedding innocent blood	2:266
Sheep without a shepherd	2:334
Shibboleth	1:319

Sow the wind and reap the whirlwind	5:52
Signs of the times	7:84
Skin of my teeth	4:323
Smiting the rock	1:219
Smite him hip and thigh	3:54
Sodom and Gomorrah	1:24
Soft answer turneth away wrath	6:289
Solomon in all his glory	7:387
Son of perdition	7:236
Sounding brass and tinkling cymbal	8:236
Sour grapes	5:108
Spare the rod	6:17
Spirit is willing, but the flesh is weak	7:380
Spreading himself like a green bay tree	5:235
Stars in their courses	1:290
Stiff-necked	1:199
Still small voice	3:89
Stolen waters are sweet	6:53
Stone which the builders rejected	7:125
Strain at a gnat and swallow a camel	7:129
Stranger in a strange land	6:59
Strengthen my hands	3:273
Sufficient unto the day is the evil thereof	7:388
Sweet influences of the Pleiades	4:362
Swept and garnished	7:325
Swifter than a weaver's shuttle	4:295
Take up his cross	7:349
Tell it not in Gath	2:86
Tents of wickedness	5:243
Terrible as an army with banners	6:83
This world's goods	8:238
Thy heaven shall be brass	5:46
They shook off the dust of their feet	8:74
They that go down to the sea in ships	5:311
Thirty pieces of silver	7:136
Thorn in the flesh	8:120
Thou art the man	2:113
Thou shalt heap coals of fire on his head	6:106
Threescore years and ten	5:224
Thy blood be upon thy head	1:240
Thy brother's blood crieth to me from the ground	3:16
To the pure all things are pure	8:345
Tongues of fire	8:8
To your tents, O Israel	2:201
Train up a child in the way he should go	6:17
Turn neither to the right hand nor to the left	6:303
Turn the other cheek	7:291
Under his vine and fig tree	4:239
Under the sun	4:254

Unstable as water	4:169
Unto the half of my kingdom	7:69
Valley of dry bones	3:234
Valley of the shadow	5:221
Visiting the iniquity of the fathers upon the children	1:193
Voice of Jacob, but the hands of Esau	1:62
Wars and rumors of wars	7:382
Wax old like a garment	5:160
Way of all the earth	1:272
Way of a man with a maid	6:264
Weighed in the balance and found wanting	3:147
We were as grasshoppers	1:216
Weary in well-doing	8:292
What God hath joined together	7:402
Whatsoever a man soweth	8:256
Whoso diggeth a pit shall fall therein	6:272
Widow's mite	7:131
Wine is a mocker	6:280
Wings like a dove	5:68
Wings of the morning	5:201
Wings of the wind	5:51
Wisdom of Solomon	2:182
Wise in his own conceit	6:112
Wise in thine own eyes	6:342
Without money and without price	4:225
Wolf shall dwell with the lamb	4:25
Wrestling Jacob	1:80
Your young men shall see visions	4:105



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LEBANON AND THE LAST OF THE CEDARS

A SHORT COURSE OF BIBLE STUDY

*Based on courses approved for high schools by various
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THE OLD TESTAMENT

GEOGRAPHY

A Contour Map of Palestine	9:247	Israel's Wanderings in the Wilderness	1:189
A Relief Map of Palestine	9:242	Israel's Settlement	1:274
The Land of the Patriarchs	1:39	The Kingdoms of Israel and Judah	3:73
Journeys of Isaac and Joseph	1:55	The Journeys of Elijah	3:73

THE RELATION OF PALESTINE TO OTHER LANDS

Egypt; Mesopotamia; Assyria; Syria; Persia; Greece; Rome	9:173-193	Outline History of the World in Bible Times	9:146-171
---	-----------	--	-----------

THE EARLY NARRATIVES

Creation's Hymn	5:3-8	The Sacrifice of Isaac	1:31-34
The Garden of Eden	3:5-19	Biographical Sketch, Isaac	1:41
The Flood	3:23-31	The Wooing of Rebekah	1:43-51
Babel	3:31-33	Biographical Sketch, Jacob	1:56
The Patriarchs and Their Families	1:40	Jacob and Esau	1:59-76
Biographical Sketch, Abraham	1:3	Biographical Sketch, Joseph	1:87
The Call of Abraham	1:5	Joseph and His Brethren	1:89-125
Abraham and Lot	1:6-11		

SETTLEMENT AND CONQUEST

Biographical Sketch, Moses	1:39	Entering Canaan	1:237-252, 260-264
Moses	1:142-146	Biographical Sketch, Deborah	1:281
The Call of Moses	1:146-151	The Story of Deborah and Barak	1:283-292
The Deliverance of Israel	1:152-183	Biographical Sketch, Gideon	1:293
Israel in the Wilderness	1:183-188	The Deeds of Gideon	1:295-306
The Passover	1:172-175; 6:371-374	The Story of Samson	3:51-63
Israel at Sinai	1:190-205	Biographical Sketch, Ruth	3:153
The Death of Moses	1:228-231	Ruth, the Faithful Moabitess	3:155-166
Biographical Sketch, Joshua	1:234	Biographical Sketch, Samuel	1:322
Joshua and Caleb	1:213-217	The Calling of Samuel	1:329-331

THE GREAT KINGS

Biographical Sketch, David	2:25	David the King	2:88-109; 118-123
The Early Life of David	2:27-40	Rebellion of Absalom	2:123-141
David, Jonathan, and Saul	2:41-64	Biographical Sketch, Solomon	2:157
David and Saul	2:82-87	Solomon	2:159-191

FOR MEMORIZATION

(a) The Ten Commandments	1:193-195	(d) The First Psalm	5:386-387
(b) From the Speeches of Moses	5:77-91	(e) The Forty-sixth Psalm	5:203-204
(c) Ruth's Pledge to Naomi	3:157	(f) The Shepherd Psalm	5:221

FOR SPECIAL STUDY

- | | | | |
|---|-----------|---------------------------------|-----------|
| (a) Song of Moses and Miriam | 1:180-182 | (d) The Book of Ruth | 3:155-166 |
| (b) Deborah's Song of Triumph | 1:287-292 | (e) David's Elegy over Saul and | |
| (c) Jotham's Parable | 1:308-309 | Jonathan | 2:85-87 |

THE DIVIDED KINGDOM

- | | | | |
|---------------------------------------|--------------------|--|----------------------|
| Outline History of the Kingdoms of | | Naboth's Vineyard | 3:89-96 |
| Israel and Judah | 2:196-198 | Elijah Translated | 3:96-99 |
| Division of the Kingdom | 2:200-203, 316 | Biographical Sketch, Elisha | 3:101 |
| Biographical Sketches: | | Stories of Elisha | 3:103-122; 2:344-349 |
| Rehoboam | 2:199 | Biographical Sketches: | |
| Jehoshaphat | 2:211 | Amos | 4:5 |
| Joash | 2:224 | Hosea | 4:13 |
| Hezekiah | 2:243 | Isaiah | 4:18 |
| Josiah | 2:268 | Micah | 4:27 |
| Jeroboam I | 2:315 | Jeremiah | 4:33 |
| Omri | 2:323 | Nahum | 4:44 |
| Ahab | 2:325 | Zephaniah | 4:48 |
| Jehu | 2:353 | Habakkuk | 4:54 |
| Jeroboam II | 2:360 | Ezekiel | 4:58 |
| Biographical Sketch, Elijah | 3:71 | Obadiah | 4:85 |
| King Ahab and Elijah | 2:326-327; 3:75-77 | The Call of Isaiah | 4:21 |
| Contest on Mount Carmel | 3:79-85 | Isaiah, the Prophet | 4:21-26 |
| Elijah at Horeb | 3:86-89 | Fall of the Northern Kingdom | 2:270-311 |

THE CAPTIVITY AND THE RETURN

- | | | |
|---|---|-----------|
| The Babylonian Captivity 2:296-297; 5:369 | Biographical Sketch, Nehemiah | 3:260 |
| Biographical Sketch, Daniel | Nehemiah Visits Jerusalem | 3:263-269 |
| Daniel, a Story of Courage | Nehemiah Builds the Walls | 3:265-272 |
| Belshazzar's Feast | Biographical Sketch, Ezra | 3:283 |
| The Return from the Exile | Ezra's Reading of the Law | 3:287-289 |
| at the Time of Cyrus | Biographical Sketch, Esther | 3:167 |
| Biographical Sketch, Zerubbabel | Story of Esther | 3:173-190 |
| Rebuilding the Temple | Origin of Purim | 3:189-190 |

MISCELLANEOUS WRITINGS

- | | | |
|-----------------------------------|--------------------------------------|--------------------|
| Biographical Sketch, Judas Macca- | Biographical Sketch, Jonah | 3:191 |
| beus | Jonah | 3:193-200 |
| The Maccabees | The Test of Job | 4:277-283, 370-373 |

FOR MEMORIZATION AND STUDY

Learn the following memory passages:

- | | |
|-----------------------------|-----------|
| (a) The Hundred and Twenty- | |
| first Psalm | 5:117 |
| (b) Proverbs | 4:257-258 |
| (c) Ecclesiastes | 6:391-392 |
| (d) Isaiah | 4:82-84 |
| (e) Job | 4:258-260 |

For origin of common expressions taken from the Bible, see pages 221-227.

Study the following literary passages:

- | | |
|---------------------------------------|-----------------------------|
| (a) Isaiah's Parable of the Vine- | |
| yard | 4:21-24 |
| (b) A Dirge over Jerusalem | |
| | 4:179-180, 187-188, 191-192 |
| (c) The Elegy of Babylon and | |
| Jerusalem | 5:369 |
| (d) The Virtuous Woman | 6:37-38 |
| (e) The Vision of Dry Bones | 3:234-235 |

THE NEW TESTAMENT

POLITICAL DIVISIONS OF PALESTINE

- Map of Palestine in the Time of Christ 7:93
1. *Judea*—Under Pontius Pilate, the procurator
Important places: Jerusalem, Jericho, Bethlehem, Bethany, Ephraim, Lydda, and Joppa.
 2. *Samaria*—Under Pontius Pilate, the procurator
Important places: Samaria, Sychar, and Cæsarea.
 3. *Galilee*—United with Perea under Herod Antipas
Important places: Nazareth, Capernaum, Cana, and Chorazin.
 4. *Perea*—United with Galilee under Herod Antipas
 5. *Decapolis*—Several flourishing Greek cities located here.
 6. *The Tetrarchy of Philip*—Important places: Bethsaida, and Cæsarea Philippi.

THE LIFE OF CHRIST

- Birth and Boyhood 7:7-32
- Period of Preparation 7:37-51
1. Baptism
 2. The Temptation
- The Judean Ministry 7:180-190
- Friends and Foes in Galilee 7:53-87
1. Choosing the Twelve
 2. The Sermon on the Mount 7:287-303
- Jesus Revealed to His Disciples . . . 7:89-103
1. The Journey into Phœnicia
 2. The Journey into the Borders of Cæsarea Philippi
 3. Peter's Acknowledgment of Christ's Messiahship
 4. The Transfiguration
- The Journey to the Cross 7:105-115
- The Last Days 7:119-155
1. The Triumphal Entry
 2. Increasing Hostility
 3. The Lord's Supper
 4. Last Words with the Disciples 7:228-238
 5. Gethsemane
 6. The Arrest and Trial
 7. The Crucifixion
- Burial and Resurrection 7:157-167
- The Teachings of Jesus 7:287-408
1. The Sermon on the Mount
 2. The Parables (For list of Parables, see "Dictionary and General Index")

FOR MEMORIZATION

- The First Christmas 7:7
- The Magnificat 7:9-10
- The Beatitudes 7:287
- The Prodigal Son 7:305-308
- The Good Samaritan 7:356-358
- The Wise and Foolish Virgins . . . 7:378-380

THE EARLY CHURCH

- The Progress of the Church at Jerusalem 8:5-24
1. Pentecost
 2. Peter's Great Sermon
 3. The Enthusiasm and Devotion of the Church
 4. Ananias and Sapphira
 5. Beginnings of Persecution
 6. The Appointment of Seven Deacons
 7. The Death of Stephen
- The First Missionary Work of the Church 8:24-45
1. The Preaching of Philip
 2. The Work of Peter
 3. The Vision at Joppa
 4. Cornelius, the Roman
 5. The Gospel at Antioch
 6. Persecution
- Biographical Sketch, Paul 8:52
- Paul's Early Life 8:55-65
- The First Missionary Journey 8:69-83
1. Map 8:66
 2. Detailed Itinerary 8:67
 3. The Council at Jerusalem 8:79-82
- The Second Missionary Journey . . . 8:87-105
1. Map 8:84
 2. Detailed Itinerary 8:85
 3. Imprisonment of Paul and Silas . . 8:89-92
- The Third Missionary Journey 8:109-126
1. Map 8:106
 2. Detailed Itinerary 8:107

Paul's Experiences at Jerusalem	8:127-141	7. Trial Before Festus	
1. The Arrest		8. Address Before Agrippa	
2. Address Before the Council		The Journey to Rome	8:145-155
3. The Conspiracy		1. Map	8:142
4. The Night Journey to Casarea		2. Detailed Itinerary	8:143
5. Defense Before Felix		Imprisonment and Last Days	8:157-172
6. Imprisonment		Personal Letters of Paul	8:321-347

FOR MEMORIZATION

The Lord's Prayer	7:294	Paul's Ode to Heavenly Love	8:236-238
The Two Foundations	7:303	Paul's Address on Mars' Hill	8:97-99
"I Am the Good Shepherd"	7:346	Rules for Right Living	8:298-299

GREAT MESSAGES OF THE BIBLE ON MISSIONS

THE GROUND OF MISSIONS

THE LOVE OF GOD—John 3:16, Vol. 7:183; 2 Corinthians 5:18–19, Vol. 8:214.

THE PROMISES OF GOD—Luke 1:54–55, Vol. 7:10; Luke 9:69–79, Vol. 8:353–355; Luke 24:45–47, Vol. 8:5.

THE WORK OF CHRIST—Ephesians 2:1–13, Vol. 8:213; Ephesians 3:1–12, Vol. 8:212–213; John 10:16, Vol. 7:346.

THE COMMAND OF CHRIST—Matthew 28:18–20, Vol. 7:352; Mark 16:15, Vol. 7:352.

THE NEED OF MISSIONS

THE WORLD'S UNUTTERABLE NEED—Psalms 14:2–3, Vol. 5:219; Romans 1:21–25, Vol. 8:196.

THE WORLD'S HELPLESSNESS—Romans 10:14–15, Vol. 8:118.

THE PURPOSE OF MISSIONS

TO SAVE THE LOST—Luke 19:10, Vol. 7:344; Isaiah 55:1–7, Vol. 4:225.

TO SANCTIFY THE SAVED—Acts 26:18, Vol. 8:140; Ephesians 4:11–13, Vol. 8:161.

TO BRING IN THE KINGDOM OF HEAVEN—Psalms 145:11–13, Vol. 5:286; 1 Corinthians 15:24–25, Vol. 8:276.

THE WORLD-WIDE REACH OF MISSIONS

THE FIELD IS THE WORLD—Matthew 13:38, Vol. 7:337; Mark 13:10, Vol. 7:383.

THE EMPHASIS UPON THE FOREIGN WORLD—Isaiah 56:6–8, Vol. 4:242; 1 Chronicles 16:23–24, Vol. 6:203; Psalms 2:8, Vol. 5:271; Psalms 22:27–28, Vol. 5:344; Psalms 46:10, Vol. 5:204; Acts 13:2–4, Vol. 8:69–70; Acts 13:47, Vol. 8:74.

THE GROWING REVELATION OF GOD'S WORLD-WIDE PLAN

TO ABRAHAM—Genesis 12:1–3, Vol. 1:5; Genesis 13:14–17, Vol. 1:9–11; Genesis 15:1–6, Vol. 1:13–14; Genesis 17:1–8, Vol. 1:16; Genesis 22:15–18, Vol. 1:33–34.

TO ISAAC—Genesis 26:2–4, Vol. 1:51.

TO JACOB—Genesis 28:13–15, Vol. 1:66; Genesis 35:9–12, Vol. 1:85.

TO MOSES—Deuteronomy 6:4–5, Vol. 5:77; Deuteronomy 33:27–29, Vol. 4:174.

TO DAVID—2 Samuel 7:8–13, Vol. 2:118.

TO THE PROPHETS—Isaiah 11:1–10, Vol. 4:25–26; Isaiah 40:3–5, Vol. 4:77–78; Isaiah 42:1–4, Vol. 4:164; Isaiah 42:5–8, Vol. 5:16; Isaiah 55:1–12, Vol. 4:225–226; Isaiah 60:1–21, Vol. 4:213–216; Jeremiah 31:3–5, 8–9, Vol. 4:229–230; Jeremiah 31:10–13, Vol. 4:235; Jeremiah 31:15–17, Vol. 4:234; Joel 2:28–32, Vol. 4:105; Jonah 4:6–11, Vol. 3:199; Micah 4:1–4, Vol. 4:239; Zechariah 14:8–9, Vol. 4:109.

THE MOTIVE OF MISSIONS

GRATITUDE—Psalm 116:12–14, Vol. 5:128–129.

LOVE—2 Corinthians 5:14–15, Vol. 8:214.

THE EXAMPLE OF CHRIST—2 Corinthians 8:9, Vol. 8:255.

THE METHODS OF MISSIONS

PRAYER—Matthew 9:36–38, Vol. 7:84–85.

OBEDIENCE—Jonah 3:1–9, Vol. 3:196–198; Acts 9:6, Vol. 8:58; Acts 10:9–20, Vol. 8:33–34; Colossians 3:23, Vol. 8:311.

GIVING—2 Corinthians 9:6–7, Vol. 8:256.

DEPENDENCE ON THE SPIRIT—Romans 8:26–30, Vol. 8:201–202.

THE REWARDS OF MISSIONS

SOUL GROWTH—Proverbs 11:25, Vol. 6:100.

PRIVILEGE OF FURTHER SERVICE IN THE KINGDOM—Matthew 25:23, Vol. 7:329; Matthew 25:34–36, Vol. 7:334.

THE END OF MISSIONS

THE EVANGELIZATION OF THE WORLD—Isaiah 45:22–23, Vol. 4:243; Habakkuk 2:14, Vol. 4:119; Revelation 14:6–7, Vol. 8:396.

THE TRIUMPH OF CHRIST—1 Corinthians 15:25, Vol. 8:276; Revelation 11:15, Vol. 8:392; Revelation 19:11–16, Vol. 8:401–402.

THE GLORY OF THE ETERNAL CITY—Revelation 21:10, Vol. 8:406; Revelation 22:5, Vol. 8:409.

A MISSIONARY HYMN—Psalm 96, Vol. 5:301–302.

THE BIBLE FOR EVERY DAY

THE following references illustrate how marvelously the Scriptures suit various moods, conditions, and occasions and how they fit into our sacred ceremonials and public celebrations. The Bible is indeed a book with which one may live every day.

In turning to these references the reader will often find, immediately preceding or following, other selections that are appropriate. It will be helpful in all circumstances of joy or sorrow, gain or loss, to go to the Divine Book, and learn how it echoes every joy in the heart of man, and offers consolation for every sorrow.

PERSONAL MOODS

In Anxiety	7:296-298, 347	In Penitence	5:155-156, 163-165
When Discouraged	4:272-273; 5:367	When in Need of Strength	5:284-286
When Baffled	5:320-321	When Fearful of God's Acceptance	7:305
When Despondent	5:228-229, 329-331	On Losing Confidence in Another	8:236-238
When out of Sorts	5:238-240; 7:276-277	When Skeptical	7:201; 8:139-141
When Courage Fails.	8:340-341	When Weary of Sin	7:365-366
In Despair	5:162, 341-344	When Thankful	5:133-137
When One Feels Unforgiving	8:242, 256-257	When Unusually Happy	5:367
When the Good Seem Few	3:86-89; 4:226-270		
When Tempted to Criticise	7:298		

PERSONAL CIRCUMSTANCES

In Peril	5:273-274	When Tempted to	
In Grief	5:221	Be Indolent.	2:36, 41, 47; 6:102, 109-110
In Weakness	4:161-163	In Friendship.	3:157; 6:290-291
When Misunderstood	5:182-183; 7:352, 368-369	When a Friend Is Unfaithful.	5:179, 188-190
When Persecuted	3:136-138	When Friendless	5:159-160
When Tired out	5:240	Among Enemies	5:180-181
When Forsaken	5:329-331	In Drudgery	8:203-205, 298-299
When in Debt	5:157	In Daily Business	4:257-258, 343-345; 6:13-32, 269-276, 341-342
When the Way Is Dark	5:294-296, 310-313	In Relation to Money	8:337-339
In Sickness	5:195	When Tempted to Impurity	4:270-271; 6:53; 7:290-291; 8:116, 247-248, 308
When Tempted	6:284; 8:227	When There Is Opportunity to Forgive	7:361
When Tempted to be Profane	8:293-297	In Social Life	8:311-313, 341-342
When Tempted to Gossip	6:285-289; 8:294-297	In Discussions About Religion	8:340-341
When Business Is Poor.	5:230-235	In Victory	5:281
In Trouble	5:203-204, 213-214	In Prosperity	4:339-340; 8:312
When One Can't Have One's Way.	8:293		

PERSONAL OCCASIONS

Morning	5:124, 150-151, 257, 325-326	In Summer Heat	5:140-145
Evening	5:119, 337, 398-399	During a Thunderstorm	5:148, 206
On a Winter Night	4:360-362; 5:135	When Crops Are Good	5:122-123, 133-137

- When Crops Are Bad . . . 6:156-158; 8:246
 During a Season of Rain 5:294
 In the Springtime 6:74-76
 In Sickness 5:162
 In Convalescence 5:126
 In Vacation 5:131-132
 On a Voyage 5:311
 When Receiving a Guest 3:105-106
 When Wakeful at Night . . . 5:121, 201-202
 When Reading the Bible
 5:150-152, 370-382; 8:334-335
 On an Opportunity to Give
 6:100-101; 7:391; 8:289, 314

THE HOUSEHOLD

- On the Dedication of a Home. 5:115; 6:6-9
 On Husbands and Wives 8:305-308
 On the Birth of a Child 1:325-326
 On Parents and Children. . . 6:13-19; 8:308
 On Brothers and Sisters . . . 5:361; 8:290-291
 On the Birth of a Grandchild . 3:163-166
 On Servants and Masters
 8:309-311, 326-328
 A Child's Prayer 5:130
 On the Good Housewife 6:37-38
- On Leaving Home 5:117
 When There Is a Prodigal . . . 7:305-308
 On a Wedding 6:87-88
 On Sickness in the Home
 5:203-204, 333-334
 On the Burial of the Dead
 5:223-224; 8:276-279
 For the Widow 8:335-336
 On a Family Reunion . . . 1:127-129; 6:341
 Christian Family Duties . . . 8:223, 272-273

CHURCH LIFE

- On the Dedication of a Church . 2:176-179
 On the Installation of a Pastor
 7:212-214; 8:123-124, 216, 219, 240
 On a Baptism 7:182-183
 On the Consecration of Youth
 1:329-331; 4:21
 At the Holy Communion. . . . 8:372-374
- For Church Officers . . . 8:44-45, 335, 344, 345
 For Church Coöperation 3:271-272
 At a Missionary Service 9:233-234
 At a Revival of Religion . . . 4:213-217, 225-226
 For Choirs and Orchestras . . . 5:302, 323
 For the Sunday School . . . 6:14, 21-32, 391-392

SPECIAL OCCASIONS

- For the Advent Season . . . 7:382, 387; 8:229
 For Christmas 7:10-13, 173
 For Good Friday 4:82-84; 7:269-270
 For Palm Sunday 7:119
 For Easter 8:159-161
 For Pentecost 7:233
 For Children's Day
 7:13, 22-23, 105-107; 8:244-245
- For Thanksgiving 5:258-261; 6:14
 For a National Fast
 3:291-292; 5:345-347, 355-356
 For Temperance Day 3:125-128; 6:280
 For a Patriotic Anniversary
 7:272-275; 8:314-316
 For the Inauguration of a Ruler . 5:278-280
 For International Peace 4:239

PICTURE HELPS FOR BIBLE STUDY

*More Light for Bible Readers, Teachers, and Pupils in Sunday Schools and
Week-day Schools of Religious Education*

BIBLICAL CUSTOMS AND HABITS OF LIFE

REBEKAH AND ELIEZER—1:46. "Give me a little water from thy pitcher to drink." *Gen. 24:14*

REBEKAH MEETS ISAAC BY THE WAY—1:50. "Rebekah arose, and her damsels, and they rode upon camels." *Gen. 24:61*

AN OLD WELL NEAR JOPPA—1:52. "Drink . . . running waters out of thine own well." *Prov. 5:15*

JACOB AND RACHEL AT THE WELL—1:72. "They rolled the stone from the well's mouth, and watered the sheep." *Gen. 29:3*

"AND YE SHALL TAKE A BUNCH OF HYSSOP"—1:172. *Ex. 12:22*

IN THE WILDERNESS—1:208. "The children of Israel pitched their tents." *Gen. 9:17*

SAMUEL AS JUDGE AT RAMAH—1:337. "All the elders . . . came to Samuel to Ramah." *1 Sam. 8:4*

SAMUEL ANOINTS DAVID—2:28. "Samuel took the horn of oil and anointed him." *1 Sam. 16:13*

THE THRESHING-FLOOR—2:123. "David bought the threshing-floor and the oxen." *2 Sam. 24:24*

CAMELS IN A STREET OF MODERN JERUSALEM—2:254. "He made his camel to kneel down." *Gen. 24:11*

FUEL VENDOR—3:80. "Behold the vine tree is cast into the fire for fuel." *Ezek. 15:4*

A SWARM OF LOCUSTS FLYING OVER JERUSALEM—4:100. "I will bring the locusts into thy coasts." *Ex. 10:4*

LOCUSTS—5:61. "That which the palmer-worm hath left hath the locust eaten." *Joel 1:4*

THE ANCIENT SCROLL OF THE PENTATEUCH—5:78. "He read in the book of the law of God." *Neh. 8:18*

A BEDOUIN AND HIS FLOCK—5:205. "Thou leddest thy people like a flock." *Psa. 77:20*

MIRIAM'S SONG OF PRAISE—5:255. "Take a psalm and bring hither the timbrel." *Psa. 81:2*

AN OASIS—5:298. "The righteous shall flourish like the palm tree." *Psa. 92:12*

- GATEWAY, TEMPLE AREA—5:330. "To behold the beauty of the Lord, and to inquire in his Temple." *Ps. 27:4*
- A FATHER'S FAREWELL TO HIS SON—6:10. "My son, hear the instruction of thy father." *Prov. 1:8*
- "BIND THEM FOR A SIGN UPON YOUR HAND"—6:16. *Deut. 11:18*
- A VILLAGE SCHOOL IN THE HOLY LAND—6:28. "Whoso loveth instruction, loveth knowledge." *Prov. 12:1*
- COPYING THE LAW—6:330. "He was a ready scribe in the law of Moses." *Ezra 7:6*
- DRUSE WOMEN AT THE VILLAGE OVEN—6:40. "Ten women shall bake your bread in one oven." *Lev. 26:26*
- A BETHLEHEM BRIDE—6:50. "As a bride adorneth herself with her jewels." *Isa. 63:10*
- A BOKILARA JEWESS—6:52. "Can a maid forget her ornaments?" *Jer. 2:32*
- A YOUNG HOUSEKEEPER AT THE FOUNTAIN—6:56. "Rebekah came forth with her pitcher on her shoulder." *Gen. 24:45*
- A BRIDE OF PALESTINE—6:91. "As a bride adorned for her husband." *Rev. 21:2*
- A WEDDING IN THE HOLY LAND TODAY—6:94. "The voice of mirth and the voice of gladness." *Isa. 7:34*
- "HE THAT LOVETH SILVER"—6:117. "Thou oughtest therefore to have put my money to the exchangers." *Matt. 25:27*
- THE STONE CUTTER—6:137. "Masons and hewers of stone." *2 Kings 12:12*
- THE BARLEY HARVEST—6:138. "The valleys also are covered over with grain." *Ps. 65:13*
- PLOWING IN THE PLAIN OF SHARON—6:145. "That our oxen may be strong to labor." *Ps. 144:14*
- WINNOWERING GRAIN—6:149. "He winnoweth barley tonight in the threshing-floor." *Ruth 3:2*
- CRUSHING OLIVES FOR THE OIL—6:151. "A land of olive trees and honey." *Deut. 8:8*
- A STONY WHEAT FIELD—6:153. "And some fell on stony ground." *Mark 4:5*
- REAPERS AT WORK—6:157. "Thou shalt not wholly reap the corners of thy field." *Lev. 19:9*
- PICKING OLIVES IN PALESTINE—6:159. "Thou shalt have olive trees throughout all thy coasts." *Deut. 28:40*
- A SHEPHERD—6:163. "Thou that leadest Joseph like a flock." *Ps. 80:1*
- A SHEPHERD CALLING HIS FLOCK—6:164. "And I will gather the remnant of my flock." *Jer. 23:3*

- IN THE FIELD OF THE SHEPHERDS, BETHLEHEM—6:166. "And when he hath found it, he layeth it on his shoulders." *Luke 15:5*
- SMITHS SHARPENING SICKLES—6:170. "Iron sharpeneth iron." *Prov. 27:17*
- A CARPENTER—6:173. "The carpenter stretcheth out his rule, he marketh it out with a line." *Isa. 44:13*
- INTERIOR OF A POTTERY—6:174. "How are they esteemed as earthen pitchers, the work of the hands!" *Lam. 4:2*
- THE GOLDSMITH—6:178. "The goldsmith spreadeth it over with gold." *Isa. 40:19*
- THE SPINNER—6:180. "They toil not, neither do they spin." *Matt. 6:28*
- BETHLEHEM STONE QUARRIES—6:182. "To buy timber and hewn stone to repair the house." *2 Kings 22:6*
- A WEAVER WINDING SPINDLES—6:183. "I have cut off, like a weaver, my life." *Isa. 38:12*
- DAVID'S VALIANT MEN—6:190. "Men of war fit for battle, that could handle shield and spear." *2 Chron. 25:6*
- A GRAIN BUYER GETTING GOOD MEASURE—6:194. "Good measure, pressed down, and shaken together." *Luke 6:38*
- AN ORIENTAL BOTTLE MARKET, HEBRON—6:195. "Neither do men put new wine into old bottles." *Matt. 9:17*
- OPEN BAZAAR, DAMASCUS—6:196. "They traded in thy market." *Ezek. 27:17*
- A CARAVAN ON THE SKY LINE—6:198. "Camels bearing spices and balm and myrrh." *Gen. 37:25*
- A MEDICINE WOMAN OF JERICHO—6:200. "There shall not be found among you . . . an enchanter or a charmer." *Deut. 18:10*
- THE CHORISTERS—6:203. "And they sang together by course in praising and giving thanks to the Lord." *Ezra 3:11*
- A JUDGE OF THE LAW—6:208. "The cause of both parties shall come before the judges." *Ex. 22:9*
- A TEACHER OF THE LAW WEARING HIS PHYLACTERIES—6:217. "They make broad their phylacteries." *Matt. 23:5*
- THE HIGH PRIEST—6:221. "The priest who shall be anointed." *Lev. 16:32*
- AARON FILLING THE LAMPS—6:222. "When Aaron lighteth the lamps at even." *Ex. 30:8*
- TREASURERS AND KEEPERS OF THE VASES—6:224. "And certain of them had the charge of the ministering vessels." *1 Chron. 9:28*
- REAPING ON THE PLAIN OF JUDEA—6:313. "And she gleaned in the field after the reapers." *Ruth 2:3*
- BUILDING A BATTLEMENT ON A HOUSE—6:315. "Thou shalt make a battlement for thy roof." *Deut. 22:8*

THRESHING IN PALESTINE—6:318. "Now Ornan was threshing wheat." *1 Chron. 21:20*

PLOWING—6:321. "Thou shalt not plow with an ox and an ass together." *Deut. 22:10*

THE SAMARITAN HIGH PRIEST WITH THE LAW—6:322. "Thou shalt read this law before all Israel." *Deut. 31:11*

PLOWING IN PALESTINE—6:325. "Will one plow there with oxen?" *Amos 6:12*

STUDYING THE LAW—6:327. "His delight is in the law of the Lord." *Psa. 1:2*

A STREET IN BETHLEHEM—6:335. "Merchants and sellers of all kinds of ware." *Neh. 13:20*

A WATER CARRIER—6:336. "Ho, every one that thirsteth!" *Isa. 55:1*

A HIGH PLACE, PETRA—6:347. "They built their high places in all their cities." *2 Kings 17:9*

SACRIFICING—6:348. "Abel brought of the firstlings of his flock." *Gen. 4:4*

A MODEL OF THE TABERNACLE—6:352. "Thou shalt make the tabernacle." *Ex. 26:1*

THE TABERNACLE IN THE WILDERNESS—6:354. "Thou shalt make an altar to burn incense upon." *Ex. 30:1*

BRAIDING THE SACRED TASSELS—6:356. "Thou shalt make thee fringes upon the four quarters of thy vesture." *Deut. 22:12*

AARON BLESSING THE PEOPLE—6:358. "Aaron lifted up his hands toward the people and blessed them." *Lev. 9:22*

THE BURNT OFFERING—6:364. "This shall be a continual burnt offering throughout your generations." *Ex. 29:42*

AN OFFERING OF DOVES—6:369. "She shall bring two turtle doves, or two young pigeons." *Lev. 12:8*

SAMARITANS SALTING THEIR PASSOVER SACRIFICE—6:370. "Thy meat offering shalt thou season with salt." *Lev. 2:13*

MAKING UNLEAVENED BREAD—6:372. "Seven days shall ye eat unleavened bread." *Lev. 23:6*

THE JEWS' PASSOVER—6:373. "With your loins girded, your shoes on your feet, and your staff in your hand." *Ex. 12:13*

THE PALM OFFERING AT THE FEAST OF TABERNACLES—6:375. "And ye shall take . . . branches of palm trees." *Lev. 23:40*

BOOTHIS ON ROOFTOPS DURING FEAST OF TABERNACLES—6:377. "Ye shall dwell in booths seven days." *Lev. 23:42*

FEAST OF THE TABERNACLES—6:378. "Thou shalt observe the feast of tabernacles seven days." *Deut. 16:13*

THE SCAPEGOAT—6:381. "And he shall let the goat go in the wilderness."
Lev. 16:22

THE PRESENTATION IN THE TEMPLE—7:12. "A pair of turtle doves, or
two young pigeons." *Lk. 2:24*

FOUNTAIN OF THE VIRGIN, NAZARETH—7:27. "Or the pitcher be broken
at the fountain." *Eccl. 12:6*

BAPTIZING IN JORDAN—7:38. "Here is water; what doth hinder me to be
baptized?" *Acts, 8:36*

CARRYING BEDS, PALESTINE—7:198. "Jesus saith unto him, 'Rise, take
up thy bed, and walk.'" *John 5:8*

TABERNACLES AT CÆSAREA PHILIPPI—7:200. "The people made themselves
booths, every one upon the roof of his house." *Neh. 8:16*

"THE GRASS THAT TODAY IS AND TOMORROW IS CAST INTO THE OVEN"—7:297.
Matt. 6:30

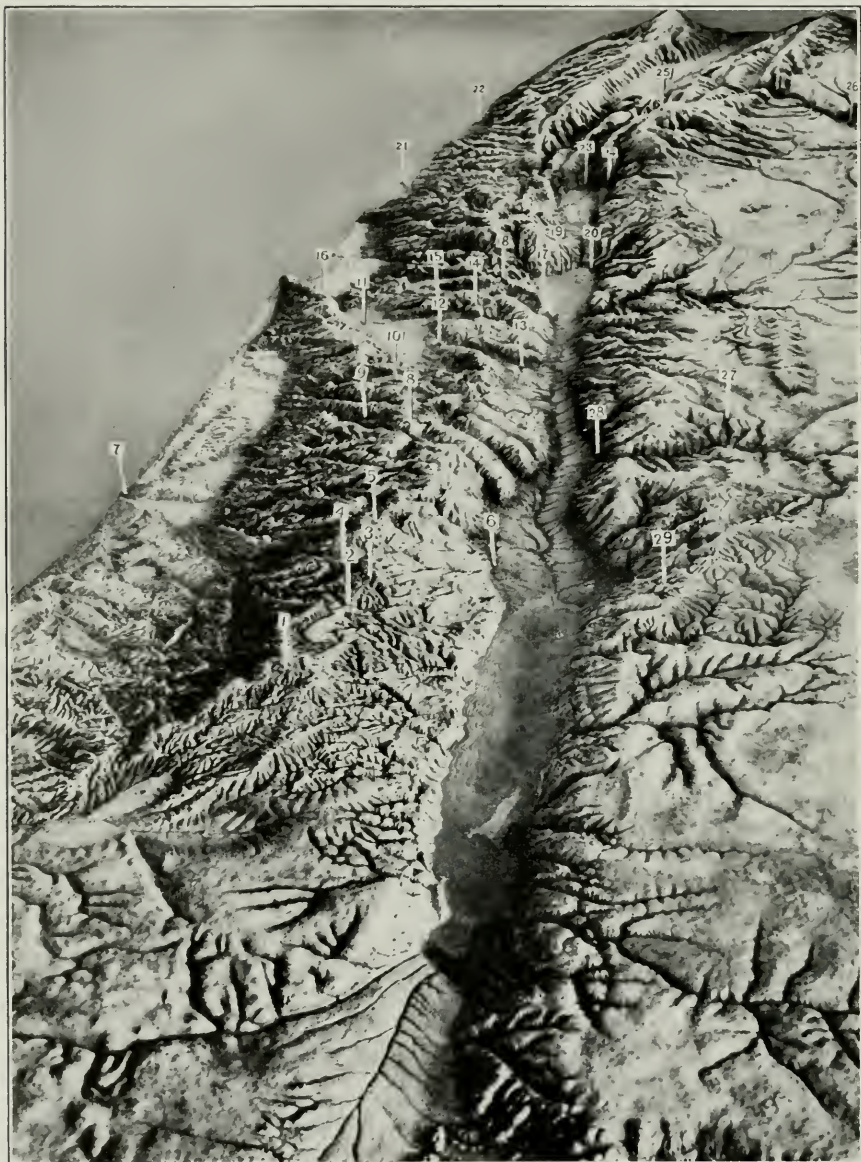
THE GUEST WHO HAD NOT A WEDDING GARMENT—7:322. "How camest
thou in hither not having a wedding garment?" *Matt. 22:12*

THE TARES ARE BURNED IN THE FIRE—7:339. "Gather ye together first
the tares and bind them in bundles to burn them." *Matt. 13:30*

THE SOWER—7:370. "There went out a sower to sow." *Mark 4:3*

"TWO WOMEN SHALL BE GRINDING TOGETHER"—7:381. *Lk. 17:35*

For pictures of historical places, Bible characters, Bible incidents etc.,
see "Illustrations," page 323.



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RELIEF MAP OF PALESTINE
Prepared by the Palestine Exploration Fund

RELIEF MAP OF PALESTINE

This map shows at a glance the mountainous character and the important divisions of the Holy Land. From the right the Arabian desert rolls up unbroken until within thirty miles of the central Jordan Valley. At that point the rains fall from the sea-born clouds, and the rivers begin to cut their sharp channels into the plateau. This eastern belt of fertility is divided by these rivers into three sections: Moab, which extends northward nearly to Nebo (29); Gilead, which stretches thence to the deep cut (27) some distance beyond; the Haurân, the table-land that extends to the distant mountains near the top of the map.

The trench which breaks this plateau system on the west is the Jordan Valley. The river it embraces begins to fall below the level of the Mediterranean above (20), and by the time it reaches the Dead Sea it has sunk to 1292 feet below sea level. This ravine is the true barrier which through the centuries, except at intervals, has kept out the roving tribes of the Bedouins and made civilization in western Palestine possible.

Rising abruptly beyond this valley is the central ridge of Palestine. From the arid southland the limestone hills pile up, until at Hebron (1) they have passed the three thousand foot level. Except for the break at the Plain of Esdraelon (11), this ridge continues until in the Lebanon Mountains it reaches the height of more than ten thousand feet.

Rolling westward the mountains shade off into hills, and thence flatten into the Plain of Philistia on the south and the Plain of Sharon on the north. The waves of the blue Mediterranean beat upon a monotonous coast of sand from the Wady el-Arish, or "river of Egypt," forming the southwest boundary of Palestine to the rocky shore of Phœnicia where, at Tyre (21) and Sidon (22), tiny harbors afford shelter for the Phœnician ships.

These four divisions—the eastern plateau, the valley of the Jordan, the central ridge and the westward meadows—have conditioned the whole course of Israelitish history

INDEX TO THE FIGURES ON THE RELIEF MAP

- | | | |
|--------------|---------------------|----------------------|
| 1. Hebron | 11. The Plain of | 20. Bethsaida |
| 2. Bethlehem | Esdraelon | 21. Tyre |
| 3. Jerusalem | 12. Jezreel | 22. Sidon |
| 4. Bethel | 13. Beth-shan | 23. Dan |
| 5. Shiloh | 14. Mount Tabor | 24. Cæsarea Philippi |
| 6. Jericho | 15. Nazareth | 25. Mount Hermon |
| 7. Joppa | 16. Mount Carmel | 26. Damascus |
| 8. Shechem | 17. Tiberias | 27. Ramoth-gilead |
| 9. Samaria | 18. Horns of Hattin | 28. Jordan Valley |
| 10. Dothan | 19. Capernaum | 29. Mount Nebo |

TEACHING AN ADULT CLASS IN SUNDAY SCHOOL

ORGANIZATION AND PURPOSE

ADULT classes in Sunday schools are today usually organized. This means that they elect officers, adopt by-laws, and fix dues, or take a collection which goes into the class treasury and is disbursed according to class action.

It is desirable to develop activities which furnish opportunity for the class to translate into daily life the lessons studied. It is not desirable, however, for organization to be carried so far that each class thus organized shall become a little Sunday school in itself. Adult classes must do team work and keep in mind that they are a part of the general organization. Some adult classes have grown to enormous size. A class of a thousand members is not a class; it is a congregation, and the teacher can do little more than preach. It is not desirable that the adult Bible class take the place of Sunday morning worship. Size is not the sign of a standing or falling organization. The adult class should be judged by its fruits in the spiritual development of its members.

It should be kept in mind also that instruction and not merely entertainment is the goal to be sought. An adult class that is kept going by sallies of humor, by funny stories, and by religious vaudeville, is a liability rather than an asset. That teacher is successful who leads his class to take its work seriously, and who finds that Bible study is not confined to the twenty minutes he is talking.

METHODS OF PREPARATION

1. *Prepare.* There is a certain professor of law who teaches a large Bible class of men and who spends an entire morning each week in getting ready for his Sunday-school class. He takes his work in the Sunday school as seriously as he does his work in the university, and the results abundantly compensate. The teacher who waits until Sunday morning to inquire what the lesson is about and to collect his thoughts will soon lose his influence with the members of his class.

2. *Avoid notes.* Know your subject well enough to talk informally and informingly. A manuscript is deadly in Sunday-school teaching. Unless you have first mastered your subject, you are not likely to master your class with your subject. Canned goods are not the best sellers. Better be a bit ragged in your presentation than to have the icy regularity of reading a piece.

3. *Stop when you are through.* Many a teacher has spoiled the morning by hanging on. He made his point and had the class, but kept going until the class lost the point and he lost the class. Get under way at once. Strike fire at the first blow and keep striking until the bar is shaped to use, but don't keep pounding after the iron is cold.

4. *Vary the Demosthenic with the Socratic method.* In other words, don't do all the talking yourself; draw them out by asking questions. Of course, you will be careful not to embarrass any one, and you will be cautious enough not to play your omniscience against the ignorance of your audience. It is a fine art to be able to use the Socratic method; nothing so enlivens the proceedings as pertinent questions and answers. When these are employed, a lesson that has gone stale suddenly packs with dynamite, and a class that was nodding is on its toes with expectation.

5. *Illustrations.* Use illustrations, but not too many; and use them not as fillers but as illuminators. There is nothing that will rest a tired audience more quickly than a good story. Frequently an apt illustration will reveal your meaning more clearly than lengthy explanations and much close reasoning. The best illustrations are from the Bible.

COURSES OF STUDY

1. *Teach the Bible.* It is the business of a Bible teacher to teach the truths of the Bible, with the Bible setting. That teacher has gone far afield who switches to literature or politics or social reform. He may, in his teaching, show how the truths of the Bible bear on these and on all of life's relations, but he is not a lecturer on economics or sociology. He is a Bible teacher; let him stick to his last.

2. *The International Lesson.* Many adult classes find these lessons acceptable. As a rule, they have been well thought out by able scholars, and they wear well. But there are times when the class tires of the International lesson as a steady diet; then it is wise to change the course.

3. *A Book of the Bible.* It is helpful to study a book of the Bible straight through, first giving a comprehensive survey of the book as a whole, and then taking it up chapter by chapter, or section by section. The Gospel of John, the Epistle to the Romans, the Acts of the Apostles, studied in this way, will yield rich results.

4. *Additional Suggested Courses.*

- (a) The men of the Bible; the women of the Bible.
- (b) The parables of Christ; the miracles of Christ.
- (c) The progress of doctrine in the Old Testament; in the New Testament.
- (d) The history of Jesus.

- (e) The Psalms and public worship as set forth in the Temple, in the synagogue, in the Apostolic Church.
- (f) The Sermon on the Mount.
- (g) Christian virtues—a Bible symposium on faith, hope, love, courage, and suffering.

THE TEACHER'S EQUIPMENT

1. He should know and love the Bible. He should know and love people. He should have a passion for souls. He must be more than an intellectual, a cold doctinaire. He must be "a workman that needeth not to be ashamed, rightly dividing the word of truth."

2. Well for him if he has the gift of teaching. He may possess this gift and be unconscious of it. Whether he possess it or not, it is something that can be developed. A man becomes a doctor not so much by reading books as by practicing medicine, and a Sunday-school teacher becomes a teacher by teaching. The teaching gift lies latent in many of us.

3. To be a well-equipped teacher, one should be so grounded in the system of truth presented in the Bible and in its operation as revealed in church history that he will be saved from freakish interpretations. A religious crank is the last creature to place in charge of an adult class. Therefore, the adult teacher should not only know the Bible, but he should study Church history, theology, and Old and New Testament exegesis.

4. Read widely on religious topics, not to be informed, but to be stimulated. It is not desirable to believe all that even orthodox people say about the Bible. Think for yourself, but be sure you have a "thus saith the Lord" for what you think and for what transeends thought.

5. Get two or three of the best books you can find on the lesson course you are following, and learn what others are thinking.

6. Study the text itself closely, and let it shape your plan of presentation.

7. Practice prayer. Go to your class from your knees. Seek the illumination of the Spirit, whose mission is to lead us into all truth. Cast yourself so confidently on God as to be emancipated from the fear of man. Look for results. Follow your teaching with personal work, and build your faith on God's promise which says, "My word shall not return unto me void, but it shall accomplish that which I please and it shall prosper in the thing whereto I sent it."

PALESTINE IN OLD TESTAMENT TIMES

A Contour Map

The accompanying map is called a contour map; that is, it shows heights by means of lines and colors. All land that is under a thousand feet high is colored green; land from one thousand to two thousand feet above sea level is orange-yellow, and so on, as indicated in the little insert in the lower right-hand corner of the page. The edges of these colored areas are always irregular because they follow the ins and outs of the mountains, coming forward where the mountains thrust themselves into the plains and retreating where the rivers cut deep valleys into the hills. Observe, for example, how the three rivers east of the Jordan—the Arnon, the Jabbok, and the Yarmuk—have carved out canyons for themselves. In the Arnon Valley it is only a step from nearly three thousand feet above sea level to a thousand feet below sea level.

Contours are one of the most valuable features of a map, because they give a reason for the course of history. Mountains and valleys always determine the movements of men. For example, the deep central trench in which the Jordan lies has been the salvation of Palestine, the real obstacle which prevented the waves of Bedouin invasion from repeatedly inundating and engulfing the civilization of the western highland. East of the Jordan there has been no stable government for any considerable period of time; Moabites and Ammonites have all been absorbed by the Bedouin. The tribes of Israel that remained east of the Jordan ultimately disappeared from history, and only during a part of the Roman period did the strong arm of the empire avail to hold back the hordes that threatened every generation. But the great precipice which yawned beneath the Bedouins as they rode up from the east, and the deep gully of the Jordan itself made them pause. That explains why the conquests of Palestine were accomplished for the most part by civilized nations from the north and south, and not by the nomadic peoples from the east.

Take another example: When Abraham came from the east with his flocks, he approached the Promised Land over the great plateau. As he reached the lofty edge of the table-land overlooking the Jordan Valley, he could see large portions of western Palestine. He saw the great triangular Plain of Esdraelon (in Lower Galilee), and knew that farmers who cultivated this valley would not tolerate him and his cattle. He saw also that the Jordan Valley was impracticable for the same reason. So his eyes turned toward the mountains of the center where there was less farm land and more pasture. The valley of the Jabbok formed the stairs by which his flocks descended from the eastern plateau; a convenient ford of the Jordan furnished the crossing; the valley of Cherith became the stairs upward to the western highland; Shechem, at the head of the valley, became his first resting place and the site of his first altar to Jehovah; then,

passing south, he ranged over the long hills past Bethel and Hebron, even to the edge of the farm lands by Beersheba. Abraham's whole life in the Promised Land was conditioned by contours.

Again examining the map, one can see why Judah maintained her independence for a century and a half after the Northern Kingdom was carried away captive. Samaria and Galilee lie at a lower level; the natural exits and entrances to Palestine were in her borders; the armies of the kings of Damascus and Nineveh and Babylon, the hosts of traders that followed in their wake, bringing their own ideas of social organization and religion, all came down by way of the Bridge of Jacob's Daughters, across the Plain of Gennesaret and the valleys of Lower Galilee. The Plain of Esdraelon was their crossroads and battlefield. Then on they swept by way of Megiddo and Engannim and Dothan to the Plain of Sharon, and so by way of the coast to Egypt. Northern Israel lay on this highroad, the road to everywhere; but Judea, high in its mountain fastness, lay on the road to nowhere. She was difficult to enter, and because of her lofty bulwarks of mountains the riches to be obtained from her were hardly worth the conquest. It was this comparative isolation which enabled Judea to develop her own distinctive forms of religion and to cling so tenaciously to them that even the armies of Antiochus could not root them out. Because the mountains were round about Jerusalem, Jehovah was round about his people.

WHAT EVERY ONE SHOULD KNOW ABOUT THE BIBLE

LEADERS OF OLDEN DAYS, VOLUME ONE

ABRAHAM

- W**HY did Abram leave his old home and friends? 1:5
Where did he go and whom did he take with him? 1:5
What blessing did God promise Abram? Give exact words. 1:5
Why did not Abram and Lot continue to live together in the new country?
1:7
Which land did each take? 1:7-11
How did Abram show that he was more generous than Lot? 1:7
After the separation of Abram and Lot, what double promise was given to
Abram? 1:9
How did Abram help Lot when he was in trouble? 1:12
In what words did the Lord renew his promise to Abram concerning his
descendants? 1:14
How was Abram's name changed, and what meaning had his new name?
1:16
What blessing was pronounced upon Sarai when her name was changed to
Sarah? 1:17
What agreement regarding Sodom did Abraham make with God? 1:20
What happened to Lot and to his family? 1:23-25
What finally happened to Sodom, and also to Gomorrah? 1:24-25
What was God's plan for Isaac? for Ishmael? 1:28
How did God test Abraham's faith and what was the result? 1:31-34
Who were the "children of Heth"? 1:36, 345
What route did Abraham follow on his journeys? 1:39
Why is Abraham known as the "Father of the Faithful"? 1:3-4

ISAAC

- What method was used in seeking a wife for Isaac? 1:43
In what way was the marriage proposal made? 1:41-42, 44-48
What made the servant's task difficult? 1:346
Tell of the meeting of Rebekah and Isaac. 1:51

JACOB

- How did Esau and Jacob differ in appearance and character? 1:59
What two stages of early civilization do these brothers represent? 1:347
How did Jacob purchase Esau's birthright? 1:56-58
How did Jacob obtain Isaac's blessing? 1:60-62
What happened when Esau claimed his father's blessing? 1:62-63
Why did Jacob flee from his home? 1:63-64

Describe Jacob's dream. 1:66
 What was the vow Jacob made at Bethel? 1:67
 What offer did Jacob make to Laban regarding Rachel? 1:70
 How was Jacob deceived by Laban? 1:70-71
 Why did Jacob decide to leave Laban? 1:73-74
 How did Jacob plan to appease Esau? 1:78-80
 What was the attitude of each of the two brothers when they met? 1:81-83
 Who were the twelve sons of Jacob? 1:40
 What were the important incidents of Jacob's career? 1:56-58

JOSEPH

What was the meaning of Joseph's dreams? 1:89
 State two reasons for the jealousy of Joseph's brothers. 1:89-90
 What was the conspiracy against Joseph? 1:91
 What two reasons did Judah give for his plan of dealing with Joseph? 1:93
 How did the brothers explain Joseph's absence to their father? 1:95
 Tell of Joseph's success. 1:95
 How was Joseph treated while in prison? 1:96
 What was the chief butler's dream and what was Joseph's interpretation? 1:97
 What requests did Joseph make of the butler? 1:97
 What was the chief baker's dream and what was Joseph's interpretation? 1:97
 What were Pharaoh's dreams? 1:98
 Why was Joseph asked to interpret the dreams? 1:98
 What was Joseph's advice to Pharaoh? 1:100-101
 What was Pharaoh's decision and how did it affect Joseph? 1:87, 102-103
 What was Joseph's method of supplying the people during the years of famine? 1:103-104, 123-125
 Why did Joseph's brothers go to Egypt? 1:104-105
 How did Joseph treat them, and what did he demand? 1:105-106
 What did they discover on their way home, and how did it affect them? 1:107
 How were they treated by Joseph on their second trip to Egypt? 1:111-114
 What caused their return after they started for home? 1:114
 What is a divining cup? 1:352
 How did Joseph make himself known to his brothers, and what message did he send to his father? 1:117-118
 Where did Jacob and his sons live after leaving Canaan? 1:123
 What showed that Joseph had a truly forgiving spirit? 1:133

MOSES

What caused the change in the treatment of the children of Israel by the Egyptians? 1:141
 Tell the story of the child Moses. 1:142-143
 Why did Moses flee from Egypt? 1:143-144
 To what place did Moses go, and what did he do? 1:144-146
 What message was received through the burning bush? 1:146-147

- What message did God ask Moses to give to the children of Israel? 1:147-148
- What signs were given to Moses to prove that the Lord would be with him? 1:148-150
- What request did Moses and Aaron make of Pharaoh, and what was Pharaoh's reply? 1:152, 155
- What additional burden was placed upon the Israelites by Pharaoh? 1:155-156
- What sign was given to Pharaoh by Moses and Aaron? 1:156
- Name the ten plagues of Egypt. 1:158-173
- How did the Israelites escape the last plague? 1:172
- What did Pharaoh do when he found that the first-born in each Egyptian home was dead? 1:173
- How were the children of Israel guided on their journey? 1:176-177
- What happened when Pharaoh pursued them? 1:177-180
- How were the children of Israel provided with food in the wilderness? 1:184-187
- How was the battle with Amalek won? 1:187-188
- How were the commandments given to Moses? Where? 1:192-193
- State the ten commandments. 1:193-195
- What did Moses find the people doing when he came down from Mount Sinai? 1:196-199
- What did Moses do and how did he show his love for his people? 1:200
- What plan was used to relieve Moses of part of the burden of judging the people? 1:206-209
- In what way were the people told when they should break camp? 1:212-213
- What report was made by ten of the twelve men sent to spy out the land of Canaan? 1:215-216
- What was the report of Caleb and Joshua? 1:215-216
- Which men did the Israelites listen to, and with what result? 1:216-217
- Why was the Lord angry with Moses and Aaron, and how were they to be punished? 1:219
- Tell the story of the fiery serpent. 1:222
- What charge was given to Joshua? 1:228
- What were Moses' last words to his people? 1:229-230
- Where did Moses die? 1:230-231
- Describe the view from Mount Nebo. 1:230, 360
- What great tribute was paid to Moses? 1:231
- What makes Moses one of the greatest characters of the Bible? 1:139-140

JOSHUA

- How did Rahab help the spies sent by Joshua? 1:238-239
- How did Joshua deal with Rahab when he conquered Jericho? 1:251-252
- Tell the story of the Israelites' crossing of the Jordan. 1:242-246
- What are some of the distinguishing characteristics of the land of Canaan? 1:361
- Describe the siege and capture of Jericho. 1:250-251
- What was the reason for the defeat of the Israelites when they made their first attack upon Ai? 1:252-254

- What method was used to gain the victory over Ai? 1:255-257
 Tell of the craftiness of the Gibeonites. 1:257-258
 How did Joshua treat the Gibeonites and why? 1:260
 Why did the five kings make war against Gibeon? 1:260-261
 What was the result of the war against the five kings? 1:262-264
 What was Joshua's last address to the children of Israel? 1:268-272
 What preparation did Joshua have for his task of conquest? 1:234

THE TIMES OF THE JUDGES

DEBORAH

- Who was Deborah, and what two positions did she hold in Israel? 1:283
 What course did the battle against the Canaanites take? 1:364
 What were the elements of strength in the character of Deborah? 1:281-282

GIDEON

- What situation in Israel called for the services of Gideon? 1:293
 How and where was Gideon told that he should deliver Israel? 1:295-297
 What signs did Gideon ask for, to make sure that he was chosen of God?
 1:298
 How did Gideon choose the men he took with him in battle? 1:298-301, 365
 Tell how Gideon's army defeated the Midianites. 1:302-303

ABIMELECH

- How did Abimelech become king? 1:307-308
 How did the men of Shechem deal with Abimelech later? 1:309-311

JEPHTHAH

- What did Jephthah vow he would do if he won the victory over the
 children of Ammon? 1:317
 In what way did Jephthah have to pay his vow? 1:318

SAMUEL

- What did Hannah ask of the Lord, and what vow did she make? 1:325
 Why was Samuel taken to Eli? 1:326
 What sort of boy was Samuel? 1:329-331
 Tell the story of Samuel's call. 1:329-331
 How were the Philistines overcome? 1:336-337
 What did the people ask of Samuel, when he was old? 1:338
 Whom did the Lord tell Samuel to anoint as king of Israel? 1:338
 What was the relation between Samuel and Saul? 1:323

THE BOOK OF THE KINGDOM, VOLUME TWO

SAUL

- How was Saul fitted in appearance to become king? 2:5
 What were the conditions in Israel that called for a king? 2:3
 How did Saul happen to meet Samuel? 2:5-6

- How did Samuel inform Saul of the honor in store for him? 2:7
How was Saul publicly proclaimed king? 2:9-11
Who were not satisfied with Saul's election? 2:11, 381
What people came to attack the Israelites, and what condition did they make? 2:11-12
What did Saul do when he heard of it? 2:13
How did Saul displease the Lord, and what excuse did he make to Samuel? 2:14-15
What gave the Israelites the victory over the Philistines? 2:16-18
What command about food did Saul give the people? 2:18
Who disobeyed, and what punishment was decreed by Saul? 2:18-19
How did Saul disobey the commandment of the Lord in his battle with the Amalekites? 2:20
What did Samuel say to Saul about obedience? 2:21

DAVID

- How was David found and anointed by Samuel? 2:27-28
Describe Goliath, and tell of his challenge to the Israelites. 2:29-31
What reward was promised to the man who would accept the challenge? 2:31
Why did David come to the Israelites' camp? 2:31
What was David's offer to Saul and what was Saul's decision? 2:33
Tell of the meeting of David and Goliath. 2:34-36
Who became a close friend of David from that time on? 2:36
What led Saul to dislike David, and how did he show his dislike? 2:37-39
How did Jonathan prove his friendship for David? 2:45-47
Where did David go when he fled from Saul? Was he alone? 2:49
What did David do when he had an opportunity to kill Saul? 2:61-63
How did David spare Saul's life a second time? 2:70-71
What policy did David establish regarding the distribution of spoils of war? 2:385
How was the news of the death of Saul and Jonathan brought to David? 2:85
Give the closing lines of David's lament over Jonathan. 2:86-87
How did David show kindness to Jonathan's son? 2:108-109
What sin did David commit and what means did Nathan use to rebuke him? 2:110-113
What did David do when told of the death of his child? 2:114
For what purpose did David wish to buy a threshing-floor? 2:120
Why would he not receive it as a gift? 2:121
What is the history of this sacred spot? 2:117
Why did not David build a house of God, as he wished to do? 2:122
How did Absalom win the people away from David? 2:127
What charge did David give his captains concerning Absalom before the battle? 2:136-138
What happened to Absalom? 2:138
Give the words of David's lament for Absalom. 2:141
What charge did David give to Solomon before his death? 2:155
What did David do for the Hebrew nation? 2:26

SOLOMON

- What did Solomon ask of God, and what was the answer to his request? 2:159-160
- Tell how Solomon was prospered. 2:165-166, 185-186
- Tell the story of the two women who claimed the same child. 2:166-168
- Describe Solomon's magnificent palace. 2:168-169
- What help did Solomon get from Hiram, king of Tyre? 2:170-171
- How long did it take Solomon to build the temple? 2:173
- What were the first ceremonies in the dedication of the temple? 2:174-175
- What things did Solomon ask of the Lord in his prayer? 2:176-179
- Why did the queen of Sheba come to see Solomon? 2:182
- How long was Solomon's reign? 2:191
- What were some of Solomon's achievements? 2:157-158, 387

THE DIVIDED KINGDOM

THE KINGDOM OF JUDAH

- What were causes of the division of the kingdom? 2:387-388
- Why did Rehoboam plan to make war against Israel? 2:201-202
- Why did he not carry out his plans? 2:202
- What loss to Judah was caused by the Egyptian invasion during Rehoboam's reign? 2:203
- How did Rehoboam attempt to replace this loss? 2:203
- What evil policies characterized Rehoboam's reign? 2:199-200
- Describe the warfare between Judah and Israel during Abijam's reign. 2:204-205
- What was the relationship between Asa and Benhadad? 2:209
- What plan did Jehoshaphat use to strengthen his kingdom? 2:212
- What did the surrounding nations think about Judah, and how did they act? 2:212
- What was Jehoshaphat's advice to his people? 2:214
- What nation invaded Judah during Jehoram's reign? 2:219
- Relate the incidents in the downfall of Athaliah. 2:222-224
- How did Joash raise money to repair the house of the Lord? 2:226-227
- How did Amaziah avenge the death of his father? 2:230
- Make a list of the things Uzziah did while he was king. 2:232-233
- What heathen ceremonies did Ahaz perform? 2:237
- What was Isaiah's advice to Ahaz? 2:237-240
- Why did Ahaz give treasures to the king of Assyria? 2:240
- Why did Ahaz forsake God and worship heathen gods? 2:240-242
- How did Hezekiah show his loyalty to the God of Israel? 2:246
- What rebuke did Isaiah give the people in the days of the Assyrian advance? 2:247
- What was Isaiah's counsel regarding reliance on Egypt? 2:247-248
- What is Sennacherib's own description of his siege of Jerusalem? 2:388-389
- What threat did the king of Assyria send to Hezekiah and his people? 2:250-253

- What did Hezekiah do when he heard the message? 2:253-255
What was Isaiah's opinion regarding the danger from Assyria? 2:254-256
How did God protect his people against the Assyrians? 2:256
Tell the incident of Hezekiah's recovery from sickness. 2:257
In what respects was Hezekiah a reformer? 2:243-244
What evil conditions of Hezekiah's day are revealed by the prophet Micah? 2:263
What evil things did Manasseh do? 2:265
What punishment was prophesied as a result of Manasseh's sins? 2:266
What was Jeremiah's attitude toward this king? 2:267
What important reforms did Josiah accomplish? 2:269-270
What was done with the Book of the Law? 2:271-272
What effect did this book have upon the king? 2:272-276
What was Zephaniah's opinion of social conditions in Josiah's day? 2:278
What part did Jeremiah take in the reforms of Josiah? 2:279-280
What was Jeremiah's prophecy regarding the fate of Jehoahaz? 2:283
Describe Jeremiah's opposition to Jehoiakim and how he suffered for it. 2:284-289
Why was Nahum's poem on the fall of Nineveh a consolation to Jerusalem? 2:289
What explanation did Habakkuk find for what perplexed the people in the fall of Nineveh? 2:292-293
How did Nebuchadnezzar deal with Jehoiachin and the people of his kingdom? 2:294-295
What message did Jeremiah send to the exiles who were taken by Nebuchadnezzar to Babylon? 2:296-297
What was Jeremiah's counsel to King Zedekiah, and how was his advice received? 2:297-302
How did Jeremiah show faith in the future of his country? 2:302
Describe Nebuchadnezzar's attack upon Jerusalem during Zedekiah's reign. 2:299, 303-305
How did Nebuchadnezzar treat Jeremiah after the fall of Jerusalem? 2:306
What advice did Jeremiah give the fugitives? 2:307
What evil did he denounce among the exiles in Egypt? 2:309-311
With what foreign countries did Judah come in contact? 2:197-198
What brought about Judah's downfall? 2:313

THE KINGDOM OF ISRAEL

- Who was Jeroboam? What kind of a man was he? 2:190
What obstacles did Jeroboam overcome in order to establish himself? 2:315
Why did Jeroboam go to Egypt? 2:191
What request was made of Rehoboam when he was about to be made king? 2:200
What answer did Rehoboam give to the people, and how did they receive it? 2:201
What did Jeroboam do to prevent the union of the kingdoms of Israel and Judah? 2:316
What message did Ahijah the prophet send to Jeroboam? 2:318-320
In what respect was Omri one of the great kings of Israel? 2:323-324

- What difficulty did Omri have at the beginning of his reign? 2:324
 In what respects was Ahab a great king? 2:325-326
 What particularly evil things did he do? 2:327
 Tell the story of Benhadad in battle with Ahab. 2:327-332
 What was Micaiah's advice to these two kings as to fighting the Syrians?
 2:334-335
 How did Ahab die? 2:335-336
 What was the nature of Ahaziah's wickedness? 2:336
 What information did the messenger of Ahaziah seek, and how was he
 answered? 2:336-340
 Who helped Jehoram in his expedition against Moab? 2:340-341
 Describe the battle, including the effect of Elisha's advice. 2:341-343
 Describe Elisha's part in Jehu's accession to the throne. 2:348-349
 What dramatic events occurred during Jehu's reign? 2:353-356
 Describe Jehu's treatment of the prophets of Baal. 2:356-357
 What happened to the kingdom of Israel during the time that Jehoahaz
 was king? 2:358
 Describe Jehoash's relations with the kingdom of Judah. 2:359-360
 What made the reign of Jeroboam II one of the most brilliant in Israel?
 2:360-361
 What important thing did Jeroboam II do while he was king of Israel?
 2:362
 Describe Amos' first appearance in Bethel. 2:363
 What evils did Amos denounce in the reign of Jeroboam II? 2:363-364
 What calamity befell Israel during the reign of Menahem? 2:365-366
 What message of good cheer was given to Israel by Hosea? 2:361, 366-367
 What nation overpowered Israel during Pekah's reign? 2:370
 What caused the king of Assyria to capture Hoshea and besiege Samaria?
 2:372
 Of what sins were the people of the kingdom of Israel guilty? 2:373-374
 Into what land was Israel carried captive? 2:374
 How does Sargon himself describe the fall of Samaria? 2:393
 With what foreign countries did Israel come in contact? 2:197-198
 What great blessing did Isaiah foretell for fallen Israel? 2:375-377

HEROES AND HEROINES, VOLUME THREE

THE BEGINNINGS

- What was God's last act of creation? 3:7
 How was Eve tempted, and what was the result? 3:11-12
 How were Adam and Eve punished for their disobedience? 3:12-14
 What crime did Cain commit, and what was his punishment? 3:14-16
 Why were the inhabitants of the earth destroyed? 3:23
 Who was saved, and how? 3:23-25
 What promise was made to Noah? 3:29-30
 What is the Babylonian account of the deluge? 3:381-383
 What did the people in the land of Shinar try to do, and what was the re-
 sult of their effort? 3:31-33

BALAAM

What did the king of Moab want Balaam to do? 3:37
How did Balaam displease the Lord? 3:38-39
How did Balaam's ass save his life? 3:39-40
What did Balaam prophesy when he came to Moab? 3:41-46

SAMSON

What is a Nazirite? 3:384
How did Samson escape from Gaza? 3:56
Who tried to find out the secret of Samson's strength? 3:57
Why did he finally tell the secret, and what was the result? 3:59-60
How could it be said of Samson that "the dead which he slew at his death were more than they which he slew in his life"? 3:60-63

MICAH

What did Micah do with the silver he took from his mother? 3:65
How was Micah robbed of his priest and of his images? 3:67-70

ELIJAH

What was Elijah's mission? 3:385-386
How was Elijah fed when he fled from King Ahab? 3:75-76
What kindness did the widow of Zarephath show to Elijah? 3:76-77
What was the contest between Elijah and the prophets of Baal? 3:81-84
How did rain come once more to the earth? 3:85
Why did Elijah run away, and why did he wish to die? 3:86-87
By what means did God speak to Elijah? 3:87-89
What command and what promise did God give Elijah? 3:89
How did Ahab gain possession of Naboth's vineyard? 3:89-94
What did Elijah tell Ahab, and what was the result? 3:94-96

ELISHA

What did Elisha ask of Elijah? 3:96-97
What places are associated with the journeys of Elijah? 3:73
How did Elisha differ from Elijah? 3:101-102
How did Elisha help the widow whose sons were about to be taken for bondmen? 3:104
Tell the story of Elisha and the Shunammite woman. 3:105-109
How did a little girl help a great general? 3:111-113
Why did Naaman hesitate to do what Elisha told him? 3:113, 388
How was Elisha saved from the king of Syria, and how did he treat those sent to take him? 3:118-121

DANIEL

What did Daniel ask when told that he must eat the king's food? 3:127
What was the result of the test? 3:127
Because of what service was Daniel advanced in Nebuchadnezzar's court? 3:128-134

- What is the story of the fiery furnace? 3:135-138
 Why did Nebuchadnezzar believe that Daniel could interpret his dream? 3:140
 What was Daniel's interpretation, and did it come true? 3:140-142
 How did Daniel interpret the writing on the wall? 3:145-147
 What decree was the king urged to establish, and why? 3:150
 What did Daniel do that showed his fearlessness? 3:150-151
 What was the result? 3:151-152

RUTH

- What are some of the excellencies of the Book of Ruth? 3:153-154
 Why did Naomi and Elimelech go into the country of Moab? 3:155
 Why did Naomi decide to return to her own country? 3:155-156
 What did she advise each daughter-in-law to do? 3:156
 What was Ruth's reply to Naomi? 3:157
 What did Ruth do to help her mother-in-law? 3:157-158
 In what ways did Boaz show his kindness? 3:158-159
 What was the duty of a kinsman in those times, and how did Boaz perform that duty? 3:163-165

ESTHER

- What was the situation which called for the heroic act of Esther? 3:167-168
 Why was Esther brought to the court of King Ahasuerus? 3:173-174
 What happened when she came before the king? 3:174-175
 What description is there of Esther's entrance to the king, outside the Bible narrative? 3:392
 Why did Haman wish to harm Mordecai, and how did he go about it? 3:175-177
 How did Esther risk her life to save her people? 3:178-180
 How was Mordecai honored by the king, and why? 3:180-182
 What happened to Haman and how were the Jews saved? 3:185-189

JONAH

- What is one of the great lessons of the Book of Jonah? 3:191, 393
 Why did Jonah flee to Tarshish, and what happened on the way? 3:193-196
 What was Jonah's message to the people of Nineveh, and what was the result? 3:197-199
 Why was Jonah angry, and how did God reprove him? 3:199

JUDITH

- What city of Israel was besieged, and by whom? 3:201-203
 Who undertook to save the city? 3:204-206
 How was the city saved? 3:207-217

THE SEVEN SONS

- Why were the seven sons and their mother tortured and killed? 3:223
 What did the mother do when ordered by the king to urge her son to save his life? 3:225-227

ZERUBBABEL

- What was Zerubbabel's task, and what difficulties did he meet? 3:231
What did Cyrus do for the exiled Jews? 3:237
What picture does Isaiah give of the return of the exiles? 3:241-243
What did Zerubbabel and his companions do? 3:243
What was the object of Haggai's message to the people? 3:246-249
How did Zechariah the prophet assist Zerubbabel in the building of the temple? 3:249-250
How was the work of rebuilding the temple hindered? 3:251-252
What caused the work to be resumed and completed? 3:252-253

NEHEMIAH

- What is the order of important events in later Old Testament history? 3:228
What was the condition of affairs at Jerusalem when Nehemiah became governor? 3:260
What did Nehemiah do when he learned of the sad state of his people? 3:263-266
What precautions did the builders of the walls take against the enemy? 3:271-272
How did the enemies of Nehemiah try to frighten him? 3:272-275
How was the dedication of the walls celebrated? 3:275-277
What abuses existed among the people, and what reforms did Nehemiah accomplish? 3:277-282

EZRA

- Who was Ezra, and why did he go to Jerusalem? 3:285
How did he teach the people? 3:287-288
What reforms did he accomplish? 3:289-290
In what sense can Ezra be called the founder of Judaism? 3:283

THE MACCABEES

- Who was Judas Maccabeus, and why was he so called? 3:293-295
Who was Antiochus, and how did he antagonize the Jews? 3:298-301
Who was Mattathias, and what did he do? 3:301-305
Describe the victory of Judas over Seron and its effect upon Antiochus. 3:306-307
How did Judas defeat the Syrians under Lysias? 3:308-311
Describe the great army which the king brought against Judas. 3:314-316
Tell how Judas defeated Nicanor. 3:318-320
What was the treaty Judas made with Rome? 3:320-322
How did Judas die, and who became his successor? 3:322-324
How did Jonathan and his men escape from Bacchides? 3:324
By what stratagem was Jonathan put to death? 3:328
What kind of a ruler was Simon, and how were Simon and his sons slain? 3:331-335
Describe the expulsion of Heliodorus from the temple. 3:335-338

THE LIVING WISDOM, VOLUME FOUR

THE GREAT MESSAGES OF THE PROPHETS

- Against what evil conditions did Amos speak? 4:5
 Why is Amos called the prophet of social justice? 4:8
 What was the attitude of Amos toward those who would substitute religious ceremonies for righteousness? 4:10-11
 What great sorrow came into the life of Hosea? 4:13
 How does Hosea describe the ingratitude of Israel? 4:15-17
 What is the main theme of his message? 4:13-17
 Why is Isaiah considered the greatest of the prophets? 4:18-20
 How does Isaiah describe his call? 4:21
 What is the meaning of the Song of the Vineyard? 4:21-24
 During the reign of what kings did Isaiah deliver his messages? 2:196
 What message of comfort was given to the exiles? 4:77-81
 What prophecy was uttered against Babylon? 4:81-82
 How does Micah resemble Isaiah? 4:27-28
 What has been called "the greatest saying of the Old Testament"? 4:30
 Against what evils did Micah speak? 4:30-32
 What do we know about the life of Jeremiah? 4:33-35
 What is the main theme of Nahum's prophecies? 4:44-47
 What was the condition of Judah during the life of Zephaniah? 4:48-49
 Give the substance of Habakkuk's message. 4:54-55
 What did Ezekiel do for his nation and people? 4:58-59
 Describe Ezekiel's conception of an ideal commonwealth. 4:69-76
 What were some reasons for the animosity between Israel and Edom? 4:85
 What did Obadiah prophesy concerning Edom? 4:86-88
 What did Obadiah prophesy concerning Israel? 4:88
 What two prophets were associated together? 4:89
 What was the object of Zechariah's prophecies? 4:89-93
 What were some of the symbols used in Zechariah's prophecies? 4:89-93
 Against what evils did Malachi speak? 4:95
 What rewards are promised to those who serve the Lord? 4:97
 What disaster occasioned the prophecies of Joel? 4:99
 What is Joel's message of consolation? 4:103-106

SOCIAL IDEALS OF THE HEBREWS

- Against what forms of social iniquity did the prophets protest? 4:117-146
 What is more to be desired than fasting and sacrifice? 4:152-154
 What is the comparison between the man who trusts in man and the man who trusts in God? 4:155
 What conception did the prophets have of the Messiah? 4:161-165

PATRIOTIC POETRY

- What are some of the beautiful expressions of the Hebrews' love of country? 4:174-177
 To what extent was God considered necessary to national success? 4:174-177

What lamentation is made for destroyed Jerusalem; the temple; the people in exile? 4:179-188

What messages of hope did the prophets bring to the people? 4:190-193

What cities and nations were doomed to destruction, and why? 4:195-209

What words of encouragement and expectation were inspired by the thought of the return from exile? 4:213-227

What is the expressed hope for the nations of the world? 4:239-243

THE WORDS OF THE WISE

Where shall wisdom be found? 4:258-260

Quote a proverb emphasizing the importance of the inner spirit of man. 4:261-262

What are some of the more beautiful sayings on the rewards of righteousness? 4:266-270

Give three familiar warnings against transgression. 4:270-271

What is promised to the man who puts his trust in God? 4:272

JOB

What series of calamities fell upon Job? 4:277-282

Who were Job's three friends? 4:282

How is the figure of darkness used to suggest the gloom in Job's soul? 4:283-285

How does Eliphaz answer Job's complaint? 4:286-291

What allusions to nature are made in the climax of Eliphaz' first speech? 4:291

What characteristics does Job attribute to God in his moments of anguish? 4:296-297

What observations from nature does Bildad use to describe the instability of the wicked? 4:298-299

What was Job's criticism of God? 4:303-304

With what figures is the immeasurableness of the divine wisdom portrayed? 4:305-306

What instances of sarcasm are there in Job's reply to Zophar's first speech? 4:306-307

How does Job compare the sprouting of a tree stump to the fate of man? 4:312-313

How does Job's complaint of the seeming heartlessness of God appeal to one's sympathies? 4:322-323

Describe Job's striking pictures of those that "rebel against the light." 4:334

How does Job portray the supreme authority of God in the natural universe? 4:335-336

Describe Job's appealing picture of "the good old days." 4:339-340

What is the series of ideas and the climax in Job's defense of his benevolence? 4:343-345

What is Elihu's apology for entering into the debate? 4:347-348

Mention each descriptive detail in the graphic picture of the war horse. 4:364

What mood is expressed in the last speech of Job? 4:370

SONGS OF THE SEERS, VOLUME FIVE

NATURE POETRY

- What idea of the universe did the ancient Hebrews have? 5:403
 What is the recorded order of creation? 5:3-8, 403
 What was the Assyrian and Chaldean story of creation? 5:403-404
 Compare the Biblical poetry of creation with the ancient Babylonian Hymn to the Creator. 5:10-19, 406-407
 What are some of the features of nature alluded to in the Bible? 5:21-58
 What are some of the insects, birds, and animals mentioned in the Bible? 5:59-72

HEBREW ELOQUENCE

- What eloquent passages express the love of God for his people? 5:77-80
 What rewards are promised if Israel is obedient to God? 5:89-91
 How does Jeremiah show the results of Israel's later disobedience? 5:91-97
 What is said concerning the false leaders of Israel? 5:99-102, 104, 106-107
 What hope of better conditions was held out to Israel? 5:108-110

PSALMS AND PRAYERS OF ISRAEL

- What does Rowland E. Prothero say about the Psalms in human life? 5:114
 How does the psalmist characterize children in the home? 5:115
 What Psalm was read by David Livingstone on the day of his departure for Africa? 5:117
 What Psalm was sung in public each day by the primitive fathers? 5:121
 What poetic picture is given of a happy home? 5:122-123
 With what great events in English history is one of the Psalms connected, and why? 5:124
 What did Humboldt say of the great Hymn of Creation? 5:140-145
 Select some of the finest allusions to nature in the Psalms. 5:131-147
 To what does the Psalmist liken the thunderstorm? 5:148
 Read aloud the Psalm that inspired Addison's famous hymn. 5:150-152
 What is the thought of the Psalm which had so great an influence over John Wesley? 5:162
 To what well-known events in Israel's history does the Psalmist refer? 5:166-169
 What is the theme of the Martyr's Prayer, and why is it so called? 5:177-179
 What is the theme of the "saddest Psalm"? 5:196-197
 Why was the Psalm, read at the opening of the Continental Congress, appropriate to the occasion? 5:198-200
 What Psalm inspired Luther's famous hymn? 5:203-204
 Why did General Gordon allude to the Ninety-first Psalm as "a mountain of strength"? 5:213-214
 What did Henry Ward Beecher say of the Shepherd Psalm? 5:221
 Compare Isaac Watts' famous hymn to the Psalm which inspired it. 5:223-224

- What themes of praise are to be found in each of the Psalms "For Public Worship"? 5:241-267
- What does the Psalmist say about the relationship between God and the ruler of the nation? 5:269-281
- What are the various themes of thanksgiving in the "Songs of Praise"? 5:283-323
- What musical instruments are mentioned as instruments of praise? 5:323
- What Psalm has been regarded as "one of the tenderest and most beautiful" prayers in the Psalter? 5:333-334
- What incidents and places in Israel's history are referred to in the "Patriotic Hymns"? 5:339-369
- Give the different synonyms for the Law of the Lord used in the longest of the Psalms. 5:370-382
- Repeat the Psalm which extols the Law of the Lord. 5:383
- What practical precepts can be found in the "Songs of Right Living"? 5:385-400

EVERYDAY LIFE IN OLD JUDEA, VOLUME SIX

PEOPLE AND CUSTOMS

- What passages show that children were considered by the Hebrews a gift from God? 6:5-6
- How were children named? 6:405
- What important custom prevailed concerning the first-born child, and why? 6:11
- What are some practical precepts for the training of children? 6:14-19
- Enumerate various duties of a wise son. 6:21-32
- What position did woman occupy in the life of the Hebrew nation? 6:35
- What are the virtues of a good wife and mother? 6:37-38
- Name some of the notable women of the Old Testament. 6:41-51
- Give some instances of hospitality in Bible times. 6:57-66
- In what respects did marriage customs of the Hebrews differ from ours? 6:89-96
- Give instances to show that marriages were arranged by parents. 6:89
- Name some admirable types of men, and quote an apt passage characterizing each. 6:100-107
- Name some undesirable types of men, and quote an apt passage characterizing each. 6:109-134
- What did the Jews mean by the use of the word "fool"? 6:407
- What were some of the occupations of the Hebrews? 6:137
- What were some of the crops which the farmer raised? 6:139-160
- What kind of climate has Palestine? 6:408-409
- Who were some of the shepherds mentioned in the Old Testament? 6:161
- Give some of the various types of skilled workers among the Hebrews. 6:169-185
- What were some of the weapons used by soldiers? 6:190-191
- What musical instruments were used by musicians? 6:203-206, 410
- Who were the judges in Israel, and what matters came before them? 6:207-209, 410-411

What were the duties of the high priest? 6:219

Read the poetic description of the high priest from Ecclesiastes. 6:220

ALLEGORIES, PARABLES, AND PROVERBS

Give the fable of the trees choosing a king, and its application. 6:230-231, 412

Tell the story of the little ewe lamb, and explain its purpose. 6:243

What are some of the symbols used by the prophets to impress their messages upon the people? 6:250-258

Give some Old Testament sayings which are in the form of riddles? 6:259-264

Quote some practical business maxims from the Proverbs. 6:269-272

Quote a proverb on temperance, self-control, contentment, and cheerfulness. 6:280-283

What is said of the speech of the wise? of the foolish? 6:285-289

Quote a proverb on friendship. 6:290-291

What proverbs warn against putting trust in riches? 6:291-293

What principles of good government are given in the form of proverbs? 6:294-296

THE LAW OF THE LORD

What punishment was inflicted upon a false witness? 6:305-307

How many witnesses were required to establish a matter? 6:307

What was the law regarding the loss of stolen property? 6:309

What is the meaning of "eye for eye, tooth for tooth"? 6:310

What was the penalty for murder? 6:311

How is the Golden Rule stated in the Old Testament Law? 6:311

What laws protected the poor? 6:311-317

What reason is given for the laws protecting foreigners? 6:317

Why did the Law provide for the daily payment of wages? 6:319

What was the law concerning the return of stray animals? 6:320

What was the law of tithing? 6:321-323

How much was the poll tax? 6:323

What men were exempt from military service? 6:323-324

Why was the Sabbath made a day of rest, and what was the penalty for violation? 6:324-326

How did the Law look upon disrespect to parents? 6:326-329

How were fruit trees protected from destruction? 6:329

What was the law concerning divorce? 6:330-331

Why were the cities of refuge established? 6:331-334

THE RELIGIOUS LIFE OF THE PEOPLE

By whom were some of the primitive altars built? 6:346-349

What was the Tabernacle and what did it contain? 6:351-357

How was the high priest dressed? 6:357-359

Of what materials was Solomon's Temple built? 6:361-363

What were some of the offerings made by the Hebrews? 6:365-369

What was the purpose of the more important offerings? 6:417

What was the Feast of the Passover? the Feast of Tabernacles? 6:371-378

What was the scapegoat? 6:379-381
 What was the Feast of Purim? 6:383
 How did "the land keep a sabbath to the Lord"? 6:385-386
 What was the Year of Jubilee? 6:386

THE PERFECT LIFE, VOLUME SEVEN

THE BIRTH AND BOYHOOD OF JESUS

How was the birth of Jesus predicted? 7:7
 Who were his first visitors, and how did they know where to find him?
 7:10-11
 How and why was Herod affected by the questions of the Wise Men? 7:14
 Explain the symbolism of the gifts of the Wise Men. 7:414
 Why was Jesus taken to Egypt and why did he return to Palestine? 7:16-18
 In what town did Jesus spend his boyhood, and what was there about the
 location to make a boy patriotic? 7:18-26
 How did a Jewish boy show his respect for the Law when going in and
 out of the house? 7:28
 What three things did the Law require of a Jewish boy upon rising in the
 morning? 7:28
 Mention some comforts of our day that were not known when Jesus was
 a boy. 7:29
 What book was studied in school, and how did the pupils learn their lesson?
 7:30
 What journey did Jesus make when he was twelve years old, and what
 occurred as his parents were returning home? 7:22-23

THE MASTER'S PREPARATION FOR HIS WORK

What great preacher prepared the way for the ministry of Jesus? 7:37
 In what words did John speak of Jesus? 7:39
 What was his command to the people, the publicans, and the soldiers? 7:39
 Who were the publicans? 7:415
 Relate the story of the baptism of Jesus. 7:39
 What became of John the Baptist? 7:43, 67
 What were the three temptations, and what answer did Jesus give to each?
 7:41-43
 How old was Jesus when he began his public ministry? 7:43
 Why did he choose Capernaum as the scene of his ministry? 7:416-419
 What incident occurred when Jesus preached there in the synagogue? 7:44
 What custom made it possible for Jesus to speak in the synagogue? 7:419
 What service did Jesus perform in Simon's home? 7:45
 Who were the first four disciples to follow Jesus? 7:47-49
 Who were the next two disciples, and how were they called? 7:49-50
 How was Nathanael convinced that Jesus was the Son of God? 7:50

FRIENDS AND FOES IN GALILEE

Tell about the calling of Levi. 7:53
 What was his other name? 7:420
 How did the Jews look upon the business of a publican? 7:53, 420

- What incident called forth Jesus' statement, "To whom little is forgiven, the same loveth little"? 7:55
- For what did the disciples of John criticize the disciples of Jesus? 7:56
- Relate two incidents that caused the Pharisees to criticize Jesus' Sabbath observance? 7:56-57
- What was Jesus' reply to the Pharisees? 7:58
- For what purpose did Jesus appoint the Twelve Apostles and what powers did he give them? 7:59
- Name the Twelve Apostles and tell something about each one. 7:61-63
- Tell the story of the centurion and what Jesus said of his faith. 7:64
- What question did John the Baptist ask, and what was Jesus' reply? 7:66
- What tribute did Jesus pay to John the Baptist? 7:67
- To what did the Pharisees attribute Jesus' power of healing? 7:70
- How did Jesus show this could not be true? 7:70-71
- What incident shows the anxiety of Jesus' family, and what was the reason for it? 7:71, 422
- Relate the incident of Jesus quieting the storm. 7:71-73
- What happened when Jesus came to the other side of the sea? 7:73-75
- Who were the owners of the herds of swine? 7:423
- Tell how Jesus performed a great service for Jairus. 7:75-76
- What were the duties of a ruler of the synagogue? 7:419
- Relate the occurrence which caused Jesus to say, "No prophet is accepted in his own country." 4:78-80
- What opinions were held by Herod and others about Christ's identity? 7:82-83
- Why did Jesus refuse to give a "sign"? 7:84, 423

JESUS REVEALED TO HIS DISCIPLES

- What instructions did Jesus give when he sent the Twelve forth to preach? 7:89
- Relate the story of the feeding of the five thousand. 7:90-91
- Why was this a very critical time in Jesus' ministry? 7:424
- What remarkable thing occurred during the storm on the Sea of Galilee? 7:91-92
- Over what question did Jesus come into conflict with the Pharisees? 7:93
- Where did Jesus go after he left Galilee, and why? 7:94, 424
- How did a foreign woman's reply save her daughter's life? 7:95
- Relate the story of the feeding of the four thousand. 7:96
- What various views were held by the people as to who Christ was, and how did Peter express his belief? 7:97
- What occurred during the Transfiguration? 7:99
- What did Jesus say as he came down from the mountain? 7:100
- How did Jesus answer those who objected to healing on the Sabbath? 7:102
- On what other occasion did Jesus make a similar reply? 7:103

THE JOURNEY TO THE CROSS

- How did Jesus test the faith of the lepers? 7:105
- What showed that the disciples did not understand the nature of Christ's kingdom? 7:105-106

- What incident shows that James and John merited being called "sons of thunder"? 7:106, 426
- How did Christ rebuke their use of miraculous power? 7:106
- What incident shows how Jesus felt toward little children? 7:106-107
- What did the rich young man ask Jesus, and what did Jesus tell him to do? 7:108
- What did Jesus say as the young man went away? 7:108
- What promise did Jesus make to his followers? 7:108-109
- How many others did Jesus send forth besides the Twelve? 7:109
- What did Jesus say to test the scribe who wanted to follow him? 7:110
- What request did James and John make of Jesus? 7:110-111
- What great lesson did Jesus teach the disciples as a result of the request made by James and John? 7:112
- What two sisters entertained Jesus in their home? 7:112
- What opinion did his fellow-townsmen have of Zaccheus, and why? 7:113-115, 415
- What did Jesus do for Zaccheus? 7:115
- What happened to Jesus at the home of Simon the leper? 7:115
- What was the comment of the bystanders, and what reply did Jesus make? 7:115

LAST DAYS OF JESUS

- Trace the journeys of Jesus during Passion Week. 7:117
- What was the significance of the triumphal entry? 7:426
- What was the effect of the triumphal entry upon the Pharisees? 7:119-120
- What prophecy did Jesus make as he wept over Jerusalem? 7:120
- What act of righteous indignation did Jesus perform? 7:120-123
- In what respect was Jesus' action an attack on the chief priests? 7:430
- How did Jesus silence his enemies when they questioned his authority? 7:123
- How did Jesus compare his authority with Caesar's? 7:125
- What question did the Sadducees ask Jesus and what was his answer? 7:126-127
- What is the first commandment of all? What is the second? 7:127
- With what question did Jesus confound the Pharisees? 7:127-128
- What outward marks of piety and honor did the Pharisees love? 7:128-130
- What are phylacteries? 7:431-432
- Explain the statement, "strain at a gnat and swallow a camel." 7:432
- For what did Jesus commend the poor widow? 7:131
- In what part of the Temple was the treasury? 7:428
- Who erected the Temple buildings, and how long did it take to complete them? 7:426-428
- What plot was now made against the life of Jesus, and by whom? 7:136
- What startling statement did Jesus make to the disciples? 7:137
- Where did Jesus and his disciples go after the Last Supper? 7:139
- What reply did Jesus make to Peter's assurance of loyalty? 7:141
- What comment did Jesus make when he found the three disciples asleep? 7:141-143
- Relate the circumstances of the Betrayal. 7:143

- Before whom did Jesus first appear for examination, and what happened here? 7:143-144
- What was the council, and what power did it have? 7:432
- How did Peter deny his Lord, and how did he show his remorse? 7:144-145
- What was Pilate's opinion about Jesus? 7:147
- How did Herod treat Jesus? 7:147
- What punishment did the people demand for Jesus? 7:150
- How did Judas show his remorse, and what use was made of the "thirty pieces of silver"? 7:151
- What abuses and indignities were heaped upon Jesus during his trial and crucifixion? 7:144-154
- At what time of day did the Crucifixion occur? 7:153
- What conversation did Jesus have with one of those crucified with him? 7:153
- What friends of Jesus witnessed his crucifixion? 7:153-155
- What were the last words of Jesus? 7:154

JESUS ALIVE FOREVERMORE

- How did Jesus' friends secure his body, and where was he buried? 7:157
- What precaution did Jesus' enemies take, and why? 7:157
- Who came to the sepulcher after the Sabbath, and for what purpose? 7:159
- Relate their experience after their arrival. 7:159-161
- How did the priests and elders explain the disappearance of Jesus' body? 7:161
- Tell what happened as the two disciples went to Emmaus. 7:162-163
- Where and under what circumstances was Jesus last seen by his disciples? 7:165
- What was Christ's charge to his disciples? 7:167

THE GOSPEL ACCORDING TO JOHN

- What did John the Baptist say of himself, and how did he recognize Jesus as the Son of God? 7:176
- Mention six different references to belief in the divinity of Jesus. 7:176-179
- What was the first miracle, and where was it performed? 7:179-180
- What complaint did John's disciples make about Jesus and what was John's reply? 7:180
- When Jesus cleansed the Temple, what reply did he make to those who asked for a "sign"? 7:182
- What acknowledgment did Nicodemus make of Jesus' authority? 7:183
- What final declaration did Jesus make to Nicodemus? 7:183
- What great truth did Jesus declare to the woman of Samaria? 7:186-187
- What was the effect of this incident upon the people of Samaria? 7:187-188
- What was the second "sign" in Cana of Galilee? 7:188-190
- What did Jesus give as the reason why the people followed him to Capernaum? 7:193
- Give the discourse of Jesus on the "bread of life." 7:194-195
- How was the statement of Jesus misunderstood, and how did he explain it? 7:195-196

- What miracle did Jesus perform at the Pool of Bethesda? 7:197
 What did Jesus say in connection with this incident? 7:199-200
 How did Jesus show his boldness and courage? 7:201-202
 How did Jesus answer the questions of the Pharisees? 7:203-205
 What statement did Jesus make to the Jews that believed on him, and how was this statement misunderstood? 7:205-206
 What effect did the restoration of the blind man have? 7:207-211
 How did Jesus explain his illustration of the sheep and the shepherd? 7:212-214
 To what statements of Jesus did the Jews object, and what did they threaten to do? 7:214-217
 On what occasion did Jesus weep? 7:219
 What circumstances caused Jesus to depart into another section of the country? 7:221
 Why did the Jews want to put Lazarus to death? 7:223
 What reflection on life and death did Jesus make in connection with the approach of his own death? 7:225
 Why did Jesus wash the disciples' feet? 7:228-229
 What "new commandment" did Jesus give his disciples? 7:230
 For whom did Jesus pray in his prayer after the Last Supper? 7:235-238
 What charges were brought against Jesus during his trial? 7:241-247
 On what occasions did Jesus appear after his resurrection? 7:250-257

THE ONLY MEDIATOR

- By what comparison does the author of Hebrews exalt Christ? 7:263-265
 With what priesthoods is the priesthood of Christ compared? 7:266-269
 With what sacrifices is the sacrifice of Christ compared? 7:269-270
 What is the old covenant, and what is the new covenant? 7:270-272
 Name some of the great heroes of the faith. 7:272-275
 Enumerate some precepts of Christian living. 7:278-280

THE SERMON ON THE MOUNT

- Repeat the Beatitudes. 7:287
 What does Jesus declare his purpose to be? 7:288
 Compare the "old law" and the "new law" on murder, adultery, swearing, retribution, love, and hatred. 7:289-292
 What is the teaching of Jesus in regard to benevolence, prayer, fasting? 7:293-294
 What was the attitude of Jesus toward riches, worrying, consideration of others? 7:294-299
 Repeat the Golden Rule. 7:299
 To what is the person who does the will of God likened? 7:300-301

THE RELATION BETWEEN GOD AND MAN

- What parable best illustrates God's love? 7:305-308
 Name some of the rewards promised to those who have faith in God. 7:311-312
 By what illustrations are we taught the lesson of persistence? 7:312-314

THE KINGDOM OF GOD

- What characteristic must those have who would belong to the Kingdom?
7:317
- What consideration is given to the poor and unfortunate? 7:318-321
- What are some of the demands of the Kingdom? 7:323-325
- How much of a sacrifice does entrance to the Kingdom of God require?
7:326-328
- What is the secret of success in the Kingdom? 7:328
- How are we shown by a parable that the requirements of the Kingdom
are not the same for all people? 7:328-330
- How did Jesus explain the statement, "Ye must be born again"? 7:332
- What is the application of the illustration of the vine and the branches?
7:332-334
- What test will determine who shall "inherit the Kingdom"? 7:334-336
- To how many different things is the kingdom of heaven likened? 7:336-339

JESUS' RELATION TO MEN

- What did Jesus declare to be his mission among men? 7:344-345
- In how many different ways does Jesus express the purpose of his life?
7:344-348
- How did Jesus explain the parable of the sheep and the sheepfold? 7:346
- What did Jesus teach regarding the importance of what we say? 7:348-349
- Enumerate the important requirements of those who would follow Jesus.
7:349-354

MAN'S DUTY TO HIS NEIGHBOR AND HIMSELF

- What is our duty to our enemy? Why? 7:355-356
- Repeat the parable of the Good Samaritan. 7:356-358
- To what extent should we forgive those who have done us an injury? 7:361
- How does Jesus illustrate the wrong way to treat those who are indebted
to us? 7:362-363
- In what way can a follower of Jesus exalt himself? 7:363-365
- In what ways does Jesus illustrate the lesson of humility? 7:365-366
- What particular forms of hypocrisy did Jesus condemn? 7:366-367
- What is one of the lessons of the parable of the farmer who sowed seed?
7:368
- What is the meaning of the parable of the sower? 7:371-375
- What does the parable of the rich man and Lazarus illustrate? 7:375
- What is the attitude of Jesus toward the accumulation of property? 7:385-
387
- Can a man devote himself to God and to money-making at the same time?
7:387
- Summarize Jesus' argument against worry over material things. 7:387
- What did Jesus see to commend in the agent who had dishonorably
violated his trust? 7:388-389
- What is the reward of generosity? 7:391
- What is the test of benevolence? 7:391

- What is the test of right teaching and true teachers? 7:392
Contrast sincere and insincere worship. 7:393-394
In what respects did Jesus criticize the church leaders of his day? 7:394-396
What is the purpose of the Sabbath? 7:397
What principle did Jesus declare in regard to the observance of the Sabbath? 7:397-398
Does a man's duty to God conflict with his duty to the State? 7:398-399
What illustrations show the necessity of Christian activity? 7:400-401
What is Christ's teaching on marriage and divorce? 7:401-402

THE REWARDS OF THE CHRISTIAN LIFE

- Name some of the conditions to be met in the Christian life, and the rewards promised. 7:403-404
How does Jesus ask his disciples to show their love for him? 7:404
To what does Jesus liken himself? 7:406
What assurance does Jesus give of everlasting life? 7:407
On what conditions may we claim everlasting life? 7:408

PIONEERS OF THE FAITH, VOLUME EIGHT

PETER AND THE EARLY CHURCH

- What wonderful things happened to the disciples on the day of Pentecost? 8:8-9
What result did Peter's sermon have? 8:11
What miracle did Peter perform as he and John went into the Temple? 8:12
To what particular doctrine did the Sadducees object? 8:13
What did these early Christians do with their property? 8:16-17
What was the sin and punishment of Ananias and Sapphira? 8:17
What were the last words of Stephen, the first Christian martyr? 8:24
How did the persecution that arose after Stephen's death affect the spread of the Gospel? 8:24
How did Paul show his enmity toward the Christians? 8:24
How did Philip happen to meet the Ethiopian officer? 8:27
What was the result of their meeting? 8:29
Who was the woman of Joppa whom Peter restored to life, and for what was she known? 8:30-32
What experience did Peter have on the housetop at Joppa? 8:33
What kind of man was the Roman centurion to whom Peter was sent? 8:34
Where were the disciples first called Christians? 8:39
What did Herod do to James, the brother of John, and to Peter? 8:41
How was Peter delivered from prison? 8:41-42

PAUL'S EARLY LIFE

- What incident during Paul's early life made a deep impression on him? 8:52
Where was Paul born? Where was he brought up? 8:55
Where was Paul going, and for what purpose, when he was converted? 8:58
How did Ananias feel when God told him to go and see Paul? 8:60
By what title did Ananias address Paul when he saw him? What did he do for him? 8:60

What danger did Paul escape at Damascus, and by what means? 8:60-63
 How did the disciples at Jerusalem feel about Paul? 8:63
 For what special work was Paul chosen? 8:64

PAUL'S FIRST MISSIONARY JOURNEY

Who were Paul's companions on his first missionary journey? 8:69-70
 What was the general route of this first tour? 8:67
 Give the substance of Paul's sermon at Antioch. 8:71-73
 How did the Gentiles here receive the Gospel, and how did the Jews receive it? 8:73-74
 When did Paul "turn to the Gentiles," and why? 8:73-74
 Why did Paul and Barnabas leave Antioch? 8:74
 Under what circumstances did they leave Iconium? 8:75
 What miracle did Paul perform at Lystra? 8:75
 How did the people regard Paul and Barnabas after this miracle? 8:77
 On what occasion was Paul stoned? 8:78
 What was the main work of Paul and Barnabas on their return journey? 8:78-79
 What disagreement caused Paul and Barnabas to go to Jerusalem? 8:79
 What did the Church decide about the disagreement? 8:80-81

PAUL'S SECOND MISSIONARY JOURNEY

Name the principal places to which Paul went on his second tour. 8:85
 Why did Paul and Barnabas separate, and who joined Paul at Lystra? 8:87
 What determined Paul to go to Macedonia? 8:88
 What caused Paul and Silas to be cast into prison, and what happened in the night? 8:89-92
 How were the magistrates affected when they learned that Paul and Silas were Romans? 8:92
 How did the Jews treat Paul and Silas in Thessalonica? 8:93
 How did the people of Berea receive the Gospel? 8:95-96
 What object in Athens did Paul make the text of his sermon on Mars' Hill? 8:97
 By what trade did Paul support himself when he had need? 8:101
 How long did Paul preach in Corinth? 8:103
 On what charge was Paul brought before the proconsul? 8:103
 Why would Gallio do nothing when Paul was brought before him? 8:104

PAUL'S THIRD MISSIONARY JOURNEY

Mention the principal places and events in Paul's third tour. 8:107
 How did the churches provide for their poor? 8:109
 Who was Apollos, and what did he do? 8:109-111
 Who instigated the riot at Ephesus, and why? 8:113
 What was the cry of the mob, and how was peace restored? 8:113-114
 In what respect was Paul disappointed when he arrived at Troas? 8:115
 What message did Paul write from Corinth to the church at Rome? 8:118-119
 Name some of the physical sufferings endured by Paul. 8:119

For what event was Paul hastening back to Jerusalem? 8:123
What premonitions did Paul make known to the Ephesians whom he met at Miletus? 8:123
How did the disciples at Tyre show their devotion to Paul? 8:125
What warning was given to Paul at Caesarea? 8:125

PAUL'S EXPERIENCES AT JERUSALEM

What was the first thing Paul did after his return to Jerusalem? 8:127
Relate the circumstances of Paul's narrow escape at Jerusalem. 8:129
What was the substance of Paul's defense? 8:129-130
What punishment did Paul escape, and why? 8:130-131
Describe Paul's hearing before the council of the Sanhedrin. 8:131
What conspiracy was formed against Paul, and how was it frustrated? 8:132-133
Of what was Paul accused before Felix, and what was his defense? 8:135-136
How did Felix decide the case? 8:136
What was Paul's situation when Festus succeeded Felix? 8:137
What was the result of the hearing before Festus? 8:137
Give the substance of Paul's speech before Agrippa. 8:139-141
In what words did Agrippa acknowledge Paul's eloquence? 8:141
What conclusion did Agrippa come to concerning Paul? 8:141

PAUL'S JOURNEY TO ROME

Under whose supervision was Paul sent to Rome? 8:145
Why did Paul advise against sailing from Fair Havens, and why was his advice not taken? 8:145-146
Describe Paul's conduct during the storm and the effect it had on his fellow-passengers. 8:146-148
How did the centurion show his gratitude to Paul? 8:148
How long were they in reaching land? 8:147
How were Paul and his companions treated by the inhabitants? 8:150
What unusual things took place while Paul was at Malta, and how long did he stay? 8:150
To what extent and how long was Paul's liberty restricted in Rome? 8:153-155
How did he employ his time? 8:155

PAUL'S IMPRISONMENT AND LAST DAYS

What Epistles did Paul write during his Roman imprisonment? 8:159-162
How did Paul's imprisonment help to spread the Gospel? 8:163-164
What pathetic feature of his first trial in Rome does Paul mention? 8:169
In what spirit did Paul face death? 8:164, 169-171

THE SEVEN CHURCHES OF ASIA

Name and locate the seven churches of Asia Minor mentioned in the Revelation. 8:66, 177-184
What reproof and what promise was given to each? 8:177-186

THE MANIFESTATION OF GOD'S LOVE

- In what words does Paul express his confidence that Christians cannot be separated from the love of God? 8:203
 What should be the sacrifice of Christians? 8:203
 What should be the attitude of the strong to the weak? 8:205
 What is the great evidence of God's love for the world? 8:205
 How did Paul characterize the Jewish Law? 8:209

CHRISTIAN UNITY AND COURAGE

- By what figure does Paul illustrate unity of spirit among those of different abilities? 8:221-222
 In what words is the missionary duty of Christians made clear by Paul? 8:223
 How does Paul compare the Christian life to a race? 8:225-227
 In what words does Paul describe the armor of a Christian warrior? 8:227
 How does Paul express the conflict between the Spirit and the flesh? 8:228

THE CHALLENGE OF THE CHRISTIAN LIFE

- What promise is given to those who endure temptation? 8:231
 What are the characteristics of love as expressed by Paul? 8:236
 What should be the Christian's attitude toward an enemy? 8:240
 In what words does Paul express the difference between things spiritual and temporal? 8:248
 What should be the Christian standard of giving? 8:255-256

CHRISTIAN CONDUCT AND BELIEF

- What qualities constitute the fruit of the Spirit? 8:267
 How did Paul describe the resurrection of the dead? 8:277
 How should the Christian compare things temporal and eternal? 8:279-280

PRINCIPLES OF RIGHTEOUS LIVING

- To what is a man likened who is a hearer and not a doer of the Word? 8:289
 What is evidence that a man loves God? 8:290
 Why are the Christians addressed as strangers and pilgrims? 8:432
 Give some important rules of Christian behavior. 8:289-293
 From what evils in speech should a Christian refrain? 8:296-297
 How should a Christian regulate his friendships? 8:297
 What positive precepts governing Christian conduct does Paul enumerate? 8:298-299
 Of what does true wisdom consist? 8:300-302

SOCIAL IDEALS

- What admonition does Paul give to husbands and wives? 8:305-306
 What are the duties of parents and children to each other? 8:308
 What are the duties of servants and masters to each other? 8:309-311
 What advice did Paul give about work? 8:313-314
 What is a Christian's duty to his government? 8:316

PERSONAL LETTERS

- What expressions indicate Paul's feeling toward his fellow-workers and his fatherly attitude toward his converts? 8:321-328
 In the choice of officials of the early church, what importance was attached to discipline in their own homes? 8:333-334
 What is Paul's teaching about money and earthly possessions? 8:337-339
 In what words does Paul sum up his life of unconquerable faith? 8:343
 In what words may a summary of the Gospel be given? 8:345

CHRISTIAN WORSHIP

- To what three Bible characters are we indebted for three of our earliest Christian hymns? By what names do we know these songs of praise? 8:351-355
 Note the similarity of the phraseology of these New Testament songs and some of the Old Testament sayings. 8:432-435
 What is known about the origin of the Te Deum? 8:359
 What are the subjects of some of the prayers of Paul? 8:364-367
 By what titles is God referred to in the various benedictions? 8:367-370

SACRAMENTS AND SPIRITUAL GIFTS

- What is the Scriptural authority for the sacraments of Baptism and the Lord's Supper? 8:371-374
 What relative importance does Paul attach to speaking with the understanding and "speaking with tongues"? 8:375
 What do early writings tell us about Christian services of worship? 8:435-436

THE REVELATION TO JOHN

- What is the meaning of apocalypse? 8:436
 Describe the appearance of the Son of Man as seen in the vision. 8:381-383
 Describe the vision of the Creator. 8:383-384
 Describe the four horsemen and the mission of each. 8:386-389
 What happened when the fifth and sixth seals were opened? 8:389
 What does the edict of the Emperor Galerius reveal in connection with the persecution of Christians? 8:436
 Who were those who were arrayed in white robes and were before the throne? 8:391
 What did the "voice from heaven" say? 8:394-396
 Describe the vision of the victorious. 8:396
 How is the extent of Babylon's power reflected in those mentioned as mourning for her? 8:398-400
 What was the vision of the Last Judgment? 8:403-405
 Describe the vision of the New Jerusalem. 8:406-408
 What is said about the Christians in the oration of Aristides before the Emperor Hadrian? 8:438-439

TABLES OF TIME, WEIGHT, MONEY, AND MEASURE

MEASURES OF LENGTH

The smaller measures of length among the Hebrews were derived from members of the human body. The following are measures of length mentioned in the Bible:

	APPROXIMATE VALUES
Digit, or Fingerbreadth	$\frac{3}{4}$ inch
Palm, or Handbreadth, the width of four fingers—four digits . . .	3 inches
Span, from tip of thumb to tip of little finger when hand is ex- panded—three palms	9 inches
Cubit, from elbow to tip of middle finger—two spans	18 inches
Fathom, from hand to hand with arms outstretched—four cubits	6 feet
Reed, 6 cubits	9 feet
Furlong	200 yards
Mile, about $\frac{9}{10}$ of our mile	1620 yards
Pace	1 yard
Day's Journey, or Stage	30 miles
Sabbath Day's Journey	2000 paces from the walls of a city.

TABLE OF WEIGHTS

The shekel was the unit of weight. It varied in different countries. Since much of the civilization of Canaan was of Babylonian origin, the Babylonian system of weights, here given, is generally considered the standard used by the Hebrews.

LIGHT WEIGHT

	APPROXIMATE VALUES
Shekel, 126 grains	$\frac{3}{10}$ ounce
Mina, 60 shekels	$1\frac{1}{8}$ pounds
Talent, 60 minas	$67\frac{1}{2}$ pounds

HEAVY WEIGHT

Shekel, 252 grains	$\frac{3}{5}$ ounce
Mina, 60 shekels	$2\frac{1}{4}$ pounds
Talent, 60 minas	135 pounds

MEASURES OF CAPACITY

APPROXIMATE
VALUES

Bath, largest of the liquid measures	9 gallons
Bushel, dry measure	1½ pecks
Cab, both liquid and dry measure.	4 pints
Cor, used more as liquid measure	11 bushels
Ephah, dry measure	9 gallons
Firkin	9 gallons
Half-homer or Lethek, dry measure	5½ bushels
Hin, liquid measure; the sixth of a bath	1½ gallons
Great Hin, 1½ ordinary hin	2¼ gallons
Sacred Hin, ¾ of ordinary hin	9 pints
Homer, largest of the dry measures	11 bushels
Log, smallest of the liquid measures; a measure of oil	1 pint
Omer, or Tenth Deal, dry measure	7 pints
Seah, the ordinary measure for domestic purposes; both dry and liquid measure	3 gallons

THE MONEY OF THE BIBLE

MONEYS MENTIONED IN THE OLD TESTAMENT

APPROXIMATE
VALUES

Silver Shekel (weight, 224 grains)	64 cents
Gold Shekel	\$10
Silver Talent (weight, 3000 shekels)	\$1920
Gold Talent	\$29,374

COINS MENTIONED IN THE NEW TESTAMENT

APPROXIMATE
VALUES

Mite, a bronze coin, the smallest in circulation	¼ cent
Farthing, a Greek copper coin	½ cent
Penny, a Roman silver coin	15 cents
A Piece of Money	70 cents
A Piece of Silver (mentioned in the Parable of the Lost Coin) . . .	18 cents

The thirty pieces of silver for which Judas betrayed Christ
were probably coins of a greater value.

Tribute Money (half-shekel)	35 cents
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Talent and pound do not refer to coins, but rather to sums
of money. The talent may have been equal to about
\$1060, and the pound to about \$17.

JEWISH CALENDAR AND FESTIVALS

MONTHS OF THE YEAR			NUMBER OF DAYS	ENGLISH MONTHS	PRODUCTS AND SEASONS	NATIONAL FESTIVALS
Sacred Year	Civil Year	Name of Month				
1	7	Abib or Nisan	30	March-April	Ripening Grain (Overflow of Jordan)	Passover Feast of Unleavened Bread
2	8	Iyar or Zif	29	April-May	Barley Harvest	
3	9	Sivan	30	May-June	Wheat Harvest (Summer)	Pentecost or Feast of Weeks
4	10	Thammuz	29	June-July	Early Grapes (People sleep on roofs)	
5	11	Ab	30	July-August	Ripe Figs (Intense heat)	
6	12	Elul	29	August-Sept.	Grape Gathering, Pomegranates, Dates, Plums (Hot days and cool nights)	
7	1	Tisri	30	Sept.-Oct.	Plowing and Sowing	Feast of Trumpets Day of Atonement Feast of Tabernacles
8	2	Bul	29	Oct.-Nov.	Latter Grapes	
9	3	Chisleu	30	Nov.-Dec.	Snow-Rain	Feast of Dedication
10	4	Tebeth	29	Dec.-Jan.	Grass (Winter)	
11	5	Shebat	30	Jan.-Feb.	Winter Figs	
12	6	Adar	29	Feb.-Mar.	Almond Blossom (Fields covered with beautiful flowers)	Feast of Purim
13		Ve-Adar (Intercalary)				

TABLE OF TIME

OLD TESTAMENT

Morning.	from sunrise till about 10 A.M.
Heat of the Day	from about 10 A.M. till about 3 P.M.
Cool of the Day	from about 3 P.M. till sunset
First Watch	from sunset to about 10 P.M.
Middle Watch	from about 10 P.M. to about 2 A.M.
Morning Watch	from about 2 A.M. till sunrise

NEW TESTAMENT

First Hour.	from 6 to 7 A.M.
Third Hour	from 8 to 9 A.M.
Sixth Hour.	from 11 A.M. to 12 noon
Ninth Hour	from 2 to 3 P.M.
Eleventh Hour	from 4 to 5 P.M.
First Watch	from 6 to 9 P.M.
Second Watch	from 9 to 12 midnight
Third Watch	from 12 to 3 A.M.
Fourth Watch	from 3 to 6 A.M.

DICTIONARIES AND INDEXES

USING AND TEACHING THE BIBLE



A HAND FULL OF ARROWS signifies valuable resources held in control ready for use. Children are like arrows in the hand of a mighty man, say the wise. The Indians sent the Pilgrims a snake skin full of arrows as a sign that they were ready to fight them. The American eagle holds in his talons a bunch of arrows. The darts of Cupid are the arrows of Love, carrying Love's message to the heart. Longfellow shot a song into the air, like an arrow, and he found it long after in the heart of a friend. Knowledge of God's word is like a whole sheaf of arrows, ready for use instantly under whatever conditions may appear. How the Master shot arrows of this kind when tempted in the wilderness! What could be better as a symbol for the volume, USING AND TEACHING THE BIBLE?

BIOGRAPHICAL DICTIONARY OF ARTISTS

ABBEY, AUSTIN, was born at Philadelphia in 1854. He is known as an illustrator and a water-color painter. He went to London in 1883 in order to illustrate Shakespeare's works, and has lived there since. As a draftsman he is skilful and convincing, and his work has a great deal of romantic feeling.

ABBEY, EDWIN AUSTIN, was born in Philadelphia, April 1, 1852, and died in London, August 1, 1911. Even when a boy he showed marked artistic ability. He studied in the Pennsylvania Academy and became an illustrator for Harper's. Later he made his home in England, where he was at times the companion and fellow-worker of another great American artist, John S. Sargent.

He was commissioned to paint the Coronation Scene of King Edward VII. As an illustrator he exhibited the greatest power and originality; he had a marvelous technic, and has been called one of the four greatest draftsmen of the nineteenth century.

In rendering medieval subjects he was unexcelled. He will probably be chiefly remembered as a mural painter. His series of decorations in the Boston Public Library, embodying the story of the Holy Grail, is the most popular wall-painting in America.

ACHENBACH (ä'ken bäk), OSWALD, was born at Düsseldorf, Germany, February 2, 1827, and died February 1, 1905. He visited the Alps and Italy several times, and borrowed from them the atmospheric effects of Southern scenery which appear so frequently in his works. He was both a landscape and a marine painter.

ALEXANDER, JOHN W., was born in Allegheny, Pa., October 7, 1856, and died May 31, 1915. He studied in Munich, Venice, and Florence, received many honors in art, and at his death was president of the National Academy. He was a painter of portraits, of mural decorations, and of many figure-subjects with a distinctive decorative purpose. It was said of him, "He sees only the beautiful, and the beautiful life is normal." His most famous mural paintings are in the Carnegie Institute, Pittsburgh, and in the Library of Congress, Washington.

ALLORI (äl ö'rë), CHRISTOFANO, was born at Florence in 1577, and died there in 1621. His master was Correggio. He was never content with himself, but was also too unsteady in his habits to attain supreme excellence. He was chiefly known as a portrait painter, but his one famous work is his *Judith with the Head of Holofernes*. The faces are all portraits. Judith is the beautiful Mazariffa, from whose capricious pride he had suffered; the old woman with the bag is her rapacious mother; and the head of Holofernes is taken from his own.

ANGELICO, FRA (än jël'ë kō, frä), whose ecclesiastical name was Fra Giovanni da Fiesole, was born in the hamlet of Viccio, Italy, about twenty miles from Florence in the year 1387, and died in Rome in 1455. Nothing is known of his life until he joined a monastic order about the age of twenty. The records of the order show that he was already known as a painter and had "adorned many tablets and walls in divers places."

After residence in several monasteries, principally at Fiesole, he and his brother monks found a permanent home in the monastery of San Marco which Cosimo de Medici had built for them in Florence.

Here Fra Angelico set about decorating the interior with mural paintings, whose execution occupied him for six years. First came *The Crucifixion* in the chapter house, "the great frontispiece to the book of the painted cells." Then followed thirty-two scenes in the corridors and cells, beginning with *The Annunciation* and ending with *The Coronation of Mary*.

The pious painter had no idea that any one but monks would ever look upon his work, and in fact no one did for four hundred years until 1867, when the order was disestablished by the government and the monastery became a museum.

In Florence Fra Angelico associated with the great geniuses of his day and enjoyed their friendships and inspiration. The last years of his life were spent in Rome, whither he had been summoned by the pope to paint, and his most mature work exists there in the little chapel of Saint Nicolas in the Vatican.

ARMITAGE, EDWARD, was born at London, May 20, 1817, and died at Tunbridge Wells, May 24, 1896. He studied with Paul Delaroche. Becoming successful in a competition for the decoration of the Houses of Parliament, he was led to be a painter of historical and religious subjects. During the Crimean War he went to the front and painted battle scenes. Being a man of independent wealth, he worked as he chose, and often presented his pictures to public buildings and churches.

AUBERT (ō bār'). E. JEAN, born in 1824 and died in 1906, was a French painter of the school of Delaroche. He was the fashioner of a number of agreeable allegorical pictures.

AUBERT (ō bār'). JOSEPH, was born at Nantes, August 20, 1849. He was a pupil of Cabanel and became a portrait and historical painter.

AZAMBRE (ä zämbr'). ETIENNE, was a French painter of religious subjects who exhibited from 1883 to 1901. His pictures were full of mystical meaning. His *Saint Francis Preaching to the Birds* and his *Jesus, Mary, and Martha* were favorites.

BAER, WILLIAM J., was born in Cincinnati, January 29, 1860, and studied in Munich. He is known chiefly as a miniature painter and in all his work is inspired by a love of small things. His flesh tints are exquisite.

BAILEY, HENRY TURNER, was born in Scituate, Massachusetts, in 1865. He received his art training at the Massachusetts Normal Art School and through extensive travel abroad. As designer and painter he has exhibited in all the important art centers of the United States. As a teacher and lecturer he is widely known. He was director of the Chautauqua Summer School of Arts and Crafts, and for many years was State Supervisor of Art Instruction in Massachusetts. He is one of the founders of the School Arts Magazine and was its editor for fifteen years. Among his published works are, *The Flush of Dawn*, *Art Education*, *Twelve Great Paintings*, *Photography and Fine Arts*, and *Symbolism for Artists*, the latter in collaboration with Ethel Pool. He is the Art Editor of THE MASTER LIBRARY, and a reproduction of his painting, *The Wings of the Morning*, is found opposite page 201, Volume Five. He is director of the Cleveland School of Art and the John Huntington Polytechnic Institute, Cleveland.

BARNARD, GEORGE GREY, was born in Bellefonte, Pa., May 24, 1863. In his youth he attained skill as a taxidermist and as an engraver. He studied in Chicago and in Paris, and became a very great sculptor. An able critic has said that "the first of his qualities is the freshness of eternal youth." All his work has splendid vigor and often much sweetness and mystery. His thirty heroic figures carved for the façade of the Pennsylvania Capitol at Harrisburg are known for their power and vitality. His statue of the standing Lincoln has aroused the most bitter criticism and the most enthusiastic praise.

BARNEY, J. STEWART, is a contemporary painter, who lives in New York.

BARRIAS (bä rē ä'). FÉLIX, was born at Paris in 1822, and died in 1907. He was a painter of historical and religious subjects.

BARRIAS (bä rē ä'), LOUIS ERNEST (1841-1905), was a French sculptor, son of Félix Barrias, the painter. He studied in Paris and won the *Prix de Rome*. *The First Funeral*, which stands in the Luxembourg, not only represents the grief of our first parents over Abel, but the grief of all parents who have lost a son. His *Nature Disclosing Herself*, in polychrome marble, is in the same museum. Barrias made over fifty excellent portrait busts. He was particularly skilful in depicting children. He did well everything that he undertook.

BARTOLOMMEO (bär tō lö mē'ō), FRA, whose real name was BACCO DELLA PORTA, was born in the district of Savignano in Italy about 1472 and died in Florence in 1517. Through the influence of Savonarola he became a monk, and consecrated his talents ever after to the Church. In all his works there is purity and nobility of style joined to brilliancy

of coloring. A friendly critic calls him "as expressive as Da Vinci, as graceful as Raphael, as imposing as Michelangelo, as a colorist almost equal to Titian," but he might have added—without the imaginative genius of any of these giants. His *Saint Mark* in Florence and his *Saint Paul* and *Saint Peter* in Rome are the grandest of his works. "If we characterized his pictures in one word," said Clara E. Clement, "holiness is that which we should use."

BATONI (bā tō'nē), POMPEO, was born at Lucca, Italy, in 1702, and died at Rome in 1787. He excelled as a portrait painter, being especially fond of details of the hands and of drapery. His *Christ Giving Peter the Keys* is called his best work. His pictures are mostly in Rome.

BATTAGLIA (bāt tāl'yā), ALESSANDRO, is a water-color painter who was born at Rome, April 26, 1870. He has exhibited at Rome, Berlin, and Munich. His *Livia* is one of his best works.

BAUDRY (bō drē'), PAUL (1828-1886), was born at La Roche-sur-Ton, France. He was noted as a mural decorator, having applied to his work in the Paris Opera House the principles of composition of the Italians of the sixteenth century.

BENDEMANN, EDOUARD, was born in Berlin in 1811, and died in Düsseldorf in 1889. He was a painter of historical subjects and also executed some mural decorations and a number of portraits. He belonged to the Düsseldorf school of artists who tried to revive painting in oil. It was an age of sentimentality, in which nearly every picture expressed melancholy or painful suffering. Bendemann's *Jeremiah at the Fall of Jerusalem* is in the collection of the German ex-Emperor; his *Sending the Jews into Captivity in Babylon* is in the Berlin National Gallery.

BENDER, STANISLAUS, is a contemporary Jewish painter; he has published in Germany a remarkable series of color reproductions of his studies of Hebrew characters and customs.

BERNINI (bēr nē'nē), PIETRO, father of the more famous Lorenzo, was born in 1562. He lived in Rome and Naples, and in the latter city wrought his best work. Like his son, he was a sculptor of the dramatic school.

BIDA (bē'dā), ALEXANDRE, painter of Oriental life and scenery, was born at Toulouse, France, 1813, and died in 1895. He was a pupil of Delacroix, and was influenced by Decamps. His drawings illustrative of the Bible, commonly known as Bida's Bible, had a great popularity.

BIERMANN, GUSTAV (bēr'män, gōōs'täv), was born at Berlin, July 26, 1803, and died June 16, 1892. He studied landscape painting in Switzerland and Italy. He belonged to the poetic-romantic school of his time.

BISSCHOP, CHRISTOFFEL, was born at Leeuwarden, Holland, in our own time. He lived at The Hague and died there in 1904. He has painted popular genre subjects, such as *The Lord Hath Given, the Lord Hath Taken Away* and *Christening Day in Friesland*. His pictures show the influence of Dutch masters, especially Rembrandt, in their rich, warm color and their light effects. In *The Light of the Bible*, the frontispiece in Volume Five, we see this well illustrated. Against a background of severe plainness, the head and face of the old woman stand out clearly; a strong light upon the Good Book illumines the aged face bent over it. An expression of peace and happiness makes the features beautiful.

BLAKE, WILLIAM, painter and poet, was born at London, November 28, 1757, and died there, August 12, 1827. Although he lived and died in obscurity, men now find it impossible to exaggerate their praise of his strange genius. He was the inventor of a special process of engraving, and his designs, thus executed and colored by hand, are his surviving works. He illustrated his own *Songs of Innocence* and *Songs of Experience*, but his masterpiece is, no doubt, his drawings to illustrate the Book of Job. He claimed to have actually seen the abstract forms that he drew; he was certain that his work was done by direct inspiration, and he said, "My business in life is not to gather gold, but to make glorious shapes, expressing godlike sentiments." His invention was endless; his designs are often extravagant; but his figures are usually superb in sweep of line and force of action.

BLANEONNIER (blā nē ō nēr') is a contemporary French sculptor whose *David* has won deserved favor by its animation and vigor.

BLASHFIELD, EDWIN HOWLAND, was born in New York, December 15, 1848. He studied in Paris and has exhibited much abroad. He is famous as a writer and lecturer upon art, as well as a great mural painter. The favorite of all his pictures is, no doubt, his *Christmas Bells*, which has been reproduced many times. His best mural work is seen in the Library of Congress, Washington, in the Court House at Baltimore, and in the State Capitols of Minnesota, Iowa, and Wisconsin. "In his art he demonstrates his understanding of drawing, of refined felicitous light, of unified tone, of the grace, sweetness, and reticence of simple gesture, and of the power in an organized whole."

BLUM, ROBERT FREDERICK, was born in Cincinnati, July 9, 1857, and died in New York, June 8, 1903. He studied in Cincinnati, Philadelphia, and abroad. He accompanied Sir Edwin Arnold to Japan in 1890, and brought home with him a charming collection of drawings and paintings inspired by his visit. After his return he took up mural decoration and reached the highest perfection of his art in the decorations of Mendelssohn Hall, New York, known as *Moods of Music*. He was also an illustrator and etcher, but it is probable that he will be longest remembered by his work as a colorist.

BODENHAUSEN (bō'dēn how sēn), CUNO, was born at Witzenhausen, Germany, July 7, 1852. He has painted a number of romantic, sentimental subjects, such as *Hero and Leander*, *Virginia*, *Nydia*, and *Mignon*. A *Madonna and Child* has been very popular.

BOISSELIER (bōw sēl yā'), ANTON FÉLIX was born in Paris, May 22, 1790, and died April 29, 1857, at Versailles, where he was instructor in drawing at the military school. He painted many landscapes and historical pictures.

BONHEUR (bō nēr'), ROSA, was born in Bordeaux, March 22, 1822, and died in 1899. She came of a talented family, for her father, brother, and sister were also painters. Her very first pictures, exhibited in 1841, attracted much attention, and others rapidly established her world-wide fame. She founded and was director of the Paris School of Design for Young Girls, in which project her sister was assistant. Many honors and medals were bestowed upon this gifted and beloved woman. She excelled in painting animals. Her *Horse Fair*, *The Old Monarch*, *Plowing*, *Lion at Home*, and *Monarch of the Glen* are the best known of her many works; the first two of these are privately owned in New York.

BONNAT (bō nā'), LÉON J. F., portrait painter, was born at Bayonne, France, in 1833, and painted in Paris and Rome. He studied in Spain, and introduced the Spanish influence into modern French painting. He also traveled in the Orient. With conscientiousness and vigor he applied the naturalistic method of painting to his portraits of the great men of his day.

BOTTICELLI (bō tē chē'lē), ALESSANDRO FILIPEPI, acquired his last name from the name of a goldsmith to whom he was once apprenticed. He was born at Florence in 1447, and died there in poverty in 1515. He was a student of Fra Filippo Lippi. His paintings, full of flowers and happy angels and children with natural faces, have much charm and quaintness. His best-known pictures are *Spring*, *The Birth of Venus*, *The Coronation of the Virgin*, and two pictures of *The Madonna and Child*. His religious pictures are wanting in deep feeling, but appeal by their sweetness and warmth. His Madonnas have downcast faces of pensive tenderness.

BOUGUEREAU (bōō gē rō'), WILLIAM ADOLPHE, was born at La Rochelle, France, in 1825, and died there in 1905. He lived and studied in Paris most of his life. He showed the classical influence, and painted, with great industry, many sentimental renderings of women and children. His drawing and execution were careful, and his subjects were always graceful and refined, but even if they were peasants or fishermen, they were never sunburned or wearied by toil.

BREMEN (brā'mēn), JOHANN GEORG MEYER VON, was born at Berlin in 1813, and died in 1886. He painted charming pictures of child life, which were very popular and were widely reproduced.

BRETON, JULES ADOLPHE (brē tōn', jōōl ă dōlf'), was born at Courrières, France, May 1, 1827, and died in 1906. He painted many pictures of nature and humble life. "In the glow of Breton's sunsets," says one critic, "any figure, however trivial, would be transfigured, and he goes a step farther and selects figures that are noble." Less rugged than Millet, he has tried to harmonize poetry and realism. It has been said that he "viewed the country people with the eyes of a Parisian of rather poetic temperament and academic bias."

BRIDGMAN, FREDERIC ARTHUR, was born in Tuskegee, Alabama, November 10, 1847. He studied art in New York and Paris. He painted many scenes from Algiers, but also made a special study of Egypt, Nubia, and the Nile. His favorite studies are curious mixtures of Arab camel-drivers, French Zouaves, and cosmopolitan tourists. He has shown in his paintings a love of white draperies, dark skin-tints, and blue atmosphere. He has lived in Paris.

BRION, GUSTAVE (brē ōn', gōōs täv'), a painter of rural scenes and of historical subjects, was born at Rothau, France, October 24, 1824, and died in 1877. He was a sincere artist and his work was spirited. He painted Alsatian subjects with much success. His best-known religious pictures are his *Jesus and Peter upon the Water* and *The Bible Reading*. "Brion was one of our good workmen."

BROWN, FORD MADOX (1821-1893), has been called "the most dramatic artist, since Turner, that the British school can show." He was in spirit, though not in membership, one of the Pre-Raphaelites, and, like them, strove strongly for truth of color, emotional expression, and historical accuracy. His pictures are sometimes a bit garish, but their fulness of detail and sincerity of sentiment always make them worthy of careful study. He was the master of Rossetti, and he had profound influence upon British art at the middle of the last century. His fresco, *Work*, is regarded as his masterpiece. His *Christ Washing Peter's Feet* is a composition of virile simplicity and great significance.

BROWN, JOHN G., was born at Durham, England, November 11, 1831, and died February 8, 1913. He studied in Edinburgh and later in New York. He was noted for his pictures of newsboys, abnormally clean and healthy, but normally mischievous and happy. *A Jolly Hat* and *Tough Customers* are typical.

BROZIK (brō'zēk), WENZEL DE, born in 1851 and died in 1901, was a Czech painter of historical subjects. He had brilliant color, but often a hard, almost brutal realism.

BRÜCK-LAJOS (brōōk-lă'hōs), was born at Pápa, Hungary, November 3, 1846. He studied in Vienna, Italy, and Paris. He lived in Budapest. His *Ruth* has been popular in England and in America.

BRUSH, GEORGE DE FOREST, was born in Shelbyville, Tennessee, September 28, 1855. He studied in Paris. He began as a painter of Indians, and in his story-telling pictures of them he represents the most poetical treatment of the subject that has yet been reached. More recently he has confined himself to one subject—the modern Madonna and Child, his wife and children serving as his models. His pictures often have fine color, firm, clean drawing and subtle modeling. He is a wonderful painter of the beauty of childhood.

BRUZZIO (brōōt'zē ō), STEFANO, was born at Florence, May 11, 1853, and died in Piacenza, January 4, 1911. He studied in Rome. He was well thought of as a landscape painter. His *Return from the Hunt* is his best-known canvas.

BUFFET (bōō fā'), AMADÉE, was born at Paris, July 30, 1869. He painted French landscapes and a few religious subjects. His picture, *At Bethlehem*, was purchased by the State and his *Christ at Bethany* won him high recognition.

BURNAND (bēr nōn'), EUGÈNE, painter and draftsman, was born at Moudon, Switzerland, August 30, 1870, and died in Switzerland, July, 1921. He studied in Geneva and with Gérôme at Paris. In his youth he illustrated a number of stories and books of travel, but he will always be best remembered for his delicate and beautiful drawings illustrating *The Parables*. He represented the sacred scenes with great reverence and tenderness, making the Master and the disciples modern peasants. His *Jesus, Mary, and Martha* is perhaps his finest work, but his *Christ Before Jerusalem*, his *Peter and John*, and his stained-glass window of

The Sermon on the Mount, at Lausanne, are almost equal favorites. He may be regarded as the noblest religious artist of our time. "He was," says his biographer, "a voice. He was not a voice that sings merely out of its own caprice. He was the voice of a thoughtful conscience that is ceaselessly on the quest, and who expressed that which was given him to speak. Eugène Burnand has been more than a voice. He was conviction itself, expressed in painting."

BURNE-JONES, SIR EDWARD COLEY, was born in Birmingham, England, in 1833, and died in 1898. His mother died at his birth. His father, a small tradesman of Welsh descent, was deeply pious but rigid in his ideas about books and poetry. "No one ever more literally hungered and thirsted after beauty than did the lonely child in his dreary home in the grimy streets of Birmingham." Until he was twenty-three he never saw a good picture.

Since his father wished him to become a clergyman, he entered Oxford at the age of nineteen with that in view. But on the first day he met William Morris, and the whole current of his life was changed. Together they read Ruskin and indulged in dreams of beauty and romance. In 1855 after seeing two pictures by Rossetti, Burne-Jones determined to be an artist, left Oxford without a degree, and went to London to study under the master whose works had so inspired him.

Later he and Morris formed a company for the production of stained glass, tapestries, and other artistic works, and to these two may be attributed the great impulse given in the last century to decorative art. Burne-Jones had an unrivaled gift for decorative design, and an inexhaustible imagination. Many exquisite windows in English and American churches are from his hand. He also painted in water colors and in oils. As he became famous, Oxford gave him a degree and Queen Victoria made him a baronet.

In spirit he was a Pre-Raphaelite, though not a member of that brotherhood of painters. He stated his artistic creed as follows: "I mean by a picture a beautiful romantic dream of something that never was, never will be, in a light better than any light that ever shone, in a land no one can define or remember—only desire."

CABANEL (kä bä nē'), ALEXANDRE, was born at Montpellier, France, in 1823, and died in Paris in 1889. He was both student and teacher in Paris, in which latter capacity he was influential. He was academic at heart, but adopted some of the naturalistic manner. He was famous for his figure subjects. He is to be grouped with Bouguereau as one who felt the blended influence of Greuze and Boucher.

CALDERON, PHILIP HERMOGENES, was born at Poitiers, France, of Spanish parentage in May, 1833, and died at London, April 30, 1898. He was trained in Paris and in London, and in the latter city lived and did his work. He was a painter of historical pictures of strong human interest, with much of the sentiment and grace of his contemporary, Millais.

CANNICCI (kän nē' chē), NICCOLO, was born at Florence, October, 1846, and died, January 19, 1906. His talents revealed themselves when he was very young. He excelled as a painter of action out of doors. His best works are *The Tranquil Life*, *The Return from the Fields*, and *Maternity*.

CANZIANI (kän tsī ä'nē), LOUISA STARR, was an English artist who married an Italian. She was a portrait painter and first exhibited her pictures about the year 1885.

CARAVAGGIO (kä rä väd'jō), MICHELANGELO AMERIGHI, was born near Milan in 1569 and died at sea in 1609. Modern naturalism, in a restricted sense, begins in the harshest way with Caravaggio, who exercised a great influence on Rome and Naples. It is his delight to prove to the beholder that all the sacred events of old time happened just as prosaically as though in the streets of Italian towns towards the end of the sixteenth century; he cares for nothing but passion, and has a great talent for expressing this in a truly volcanic manner. And this passion, expressed only in energetic and sometimes most striking characters, forms the fundamental tone of his school. His most celebrated picture is his *Entombment*, which hangs in Rome.

CARILLO (kä rē'l'yō), ACHILLE, was a Neapolitan painter in water colors and oils, who exhibited about 1870. His *Voice Crying in the Desert* is well known.

CARMICHAEL, HERBERT SCHMALZ, is an English painter who has exhibited since 1881. After the outbreak of the World War he adopted the name Carinichael. He is a popular painter of scenes of storied sentiment.

CARPACCIO (kär pä'chō), VITTORE is believed to have been born at Venice about 1450. He died about 1525. He was a story painter, and his eight great pictures which depict the *Legend of Saint Ursula* and his *Presentation in the Temple*, all hanging in Venice, are full of grace and vigor. The favorite among his pictures is his *Saint George*. By his simple grace, his delicate touch, and his poetic feeling, he reminds us of Fra Angelico. He was as interested in the story he was telling as a tourist is in entering some old city for the first time.

CARTER, SAMUEL JOHN, was born at Swaffham, England, March 1, 1835, and died at London, May 1, 1892. He was a painter of animals and of wild life. His *Hart of the Black Forest* is one of his most popular paintings, and the *Morning with the Wild Red Deer* is his masterpiece.

CAZIN (kā zǎn'), JEAN CHARLES, was born at Samer, France, in 1841. He was a painter of romantic rural episodes, allegories, and incidents from Biblical history. His best known picture is his *Ishmael*. Usually Cazin chose the mysterious twilight hours for the time of his pictures. He delighted in the tender melancholy of sundown, when the long dark shadows spread over the earth and the universe seems lulled to forgetfulness beneath the quiet moon. In *Ishmael* he portrays the daylight, but the same gentle melancholy seems to brood over his canvas, where the general suggestion of loneliness and hopelessness accord well with the despair of the outcasts.

CHAMPAIGNE (shān pǎn'yē), PHILIPPE DE (1602-1674), was born at Brussels, studied in Paris, and did most of his work in Paris. He is remembered as a portrait painter. His best works are in the Louvre. He gave special attention to detail in laces, jewels, etc. One of his finest pictures is *Adam and Eve Mourning for Abel*.

CIMA DA CONEGLIANO (chē'mä dä cōn ěl yǎ'nō), was one of the imitators of Bellini. His latest known work is of the date 1508. He took his name from the Castle of Conegliano, which he often introduced into his landscapes. He was an industrious painter of sacred subjects and was highly regarded for his color, which was said to "glisten like jewels." His great *Baptism of Christ* is in Venice; his naïve and pathetic *David and Jonathan* is in London.

COMMANS, HEINRICH, a contemporary Austrian artist, was born at Vienna in 1854.

CORBOULD (kōr'bōld) EDWARD HENRY, was born at London, December 5, 1815, and died January 18, 1905. He painted chiefly in water colors and was instructor to the children of the royal family. He illustrated *The Faërie Queen*. His best religious picture was *The Woman Taken in Adultery*.

CORMON (kōr mōn'), FERNAND, was born at Paris in 1845. He was a pupil of Cabanel and Portaels, and a painter of archæological and historical subjects. His best-known picture is *Cain*, which hangs in the Luxembourg.

CORNICELIUS, GEORG, was born at Hanau, Germany, in 1825, and died in 1898. After a brief schooling he worked in a jewelry factory, then changed to a pottery where he painted designs. At fifteen he painted his first portrait. After studying in Antwerp, Dresden, Paris, and Italy, he was made a professor of painting. He painted mostly religious subjects, and excelled as a colorist and a portrayer of spiritual experiences. His *Temptation* is his only canvas that is well known in this country.

COROT (kō rō'), JEAN BAPTISTE CAMILLE, the painter of morning, was born at Paris, July 28, 1796, and died there, February 22, 1875. He was reared in the atmosphere of classicism and for twenty years painted in the Italian mode. Then, under the influence of the group of romantic and more naturalistic painters who had settled at Barbizon, Corot blossomed, at the age of nearly fifty, into a great master of atmospheric mystery and poetic suggestiveness. In his work the chief excellences of the two opposing camps in French painting were combined and reconciled. He united balanced and rhythmic design with a passion for nature,

and, withal, added a glamor and a magic which were all his own. These qualities make his achievement incomparable of its kind. His art, long unappreciated even in France, became more and more esteemed during the later years of his life, and since his death in Paris in 1875, it has taken definite place among the greatest landscape painting of all time.

CORREGGIO (kōr rē'jō), ANTONIO ALLEGRI DA, was born at a small town of that name in the Duchy of Modena in 1494, and died there in 1534. He studied at Modena as a youth, but never traveled so far from home as Florence, Venice, or Rome. His education was finished in his teens, and all contact with art other than his own then ceased forever. It was upon beholding some picture of Raphael's, probably the *Saint Cecilia* at Bologna, possibly the *Sistine Madonna*, that he is said to have exclaimed, "I, too, am a painter!" Evidently he had no ambition for wealth and fame, for he returned to his birthplace in early manhood and there died when only forty years old. This quiet, self-taught man was one of the half-dozen greatest artists of the world. To his contemporaries he was practically unknown, and it took the world a hundred years to discover that he was a genius. The three favorites among his works are *Holy Night*, *Madonna and Child with Saint Catherine and Saint Jerome*, and *Madonna of the Scallop Shell*.

He wished always to portray graceful, guileless, happy faces; to paint charm rather than character. His figures are uniformly beautiful and real, all created for pleasure rather than for thought or heroic action, and usually "light flashes through the picture like a living flame." It has been said that "only two artists ever painted the smile of woman—Leonardo and Correggio. Leonardo's smile is full of subtlety, while Correggio's is as transparent as the light; it is simply the joy of existence."

COURANT (kōō rōn'), MAURICE, was born at Havre, November 8, 1847. He was a student of Meissonier, and became a painter of landscapes and marines.

COX, KENYON, was born in Warren, Ohio, October 27, 1856, and died March 17, 1919. He studied in Cincinnati, Philadelphia, and Paris. His pictures are principally portraits and figures. He was a remarkable draftsman and his mural paintings are characterized by a clearness of outline and coolness of color. His best works are in the Library of Congress, the Appellate Court building in New York, and in several college galleries and state capitols.

DAGNAN-BOUVERET (dān yān'-bōō vrē'), PASCAL ADOLPHE JEAN, the French painter, was born in 1852. He was a pupil of Gérôme, the famous French historical painter. No one is happier than he in revealing the finer and more tender graces of humanity as they display themselves in the everyday life of his countrymen, and perhaps because they strike familiar chords in the heart, his pictures appeal as strongly to the domestic and devotional strain in the peoples of other nations as in his own. After the harsh realism of so many modern artists, the quiet truthfulness, no less real, which is depicted by this painter comes with a sense of relief, like the chime of a vesper bell heard in the gloaming after the glare of a blazing day.

DAY, FRANCIS, was born in 1863 at Le Roy, New York. He studied under Merson in Paris, and has painted in New York. He has a very pleasing style, which is exemplified in *An Old Song*.

DECAMPS (dē kān'), ALEXANDRE GABRIEL (1803-1860), was a French painter of distinction. Being early dissatisfied with the classical principles of style and imitation of the antique, he formed himself through the study of nature. Soon he was counted with Ingres, Delacroix, and Delaroche as a leader of the modern romantic French school. His interest in Oriental subjects caused him to produce them with consummate skill, and his many canvases attest his versatility as a landscape, history, and genre painter.

DELAROCHE (dē lä rōsh'), PAUL, was born at Paris, July 17, 1797, and died in that city, November 4, 1856. Delaroche exercised a great and disastrous influence upon modern art. It was he who inaugurated the artificial, stage-dramatic style of representation in painting, which obtained great acceptance for many years all over Europe, especially in England and Germany. His chief work in the department of monumental decoration is the elaborate *Hémicycle* at the School of Fine Arts of Paris. The National Gallery of British Art contains the often reproduced *Execution of Lady Grey*. An admirable portrait from the brush of Delaroche is the *Henriette Sontag as Donna Anna* in the modern section of the Dresden Gallery.

DICKSEE, FRANK BERNARD, an English painter, was born at London, November 27, 1853, and died in 1895. He early gained fame by his *Elijah Confronting Ahab*, and was elected to the Royal Academy at the age of thirty-seven. Gracefulness and appealing sentiment characterized his works. The favorite is his *Is It Nothing to You, All Ye That Pass by?* He was also a portrait painter.

DIETRICH (dēt'rik). CHRISTIAN WILHELM ERNST, was born at Weimar, October 30, 1712, and died at Dresden, April 23, 1774. He was a pupil of the landscape painter Alexander Thiele. Dietrich played a great part in Dresden. He became court painter, then inspector of the gallery, later director of the manufactory of porcelain, and finally professor at the Academy. He was chiefly remarkable for his imitations of Rembrandt and other old masters.

DITE (dēt'tē), EMANUEL, painter, was born at Prague in 1862. He studied in Munich and Rome, and became professor of painting in his native city. He has done a number of successful child portraits and painted some reverent altar pictures.

DIXON, FRANCIS STILWELL, is a contemporary American painter, who lives in Flushing, Long Island.

DOBSON, WILLIAM CHARLES THOMAS, was born of English parents at Hamburg, Germany, in 1817, lived in England after his early boyhood, and died there in 1898. He was a painter of historical and Scriptural subjects, of which his *Presentation in the Temple* and *Almsdeeds of Dorcas* are favorites.

DOLCI (dōl'chē), CARLO, of the Florentine school of the seventeenth century, was born at Florence, May 25, 1616, and died there January 17, 1686. Dolci painted with unflinching accomplishment in a smooth and self-conscious style, which won for him great renown throughout his own and the succeeding century. He had many imitators. A *Madonna and Child* and a *Saint Andrew* in the Pitti Palace and a *Saint Cecilia* at Dresden are his best works.

DONATELLO, whose real name was DONATO DI BETTO BARDI, was born at Florence in 1386, and died there in 1468. He was one of the most interesting sculptors of the fifteenth century. He was a realist who followed nature with great exactness. The result was that not all his works were beautiful, and some of them were exaggerated in emotion and confused in composition. He had more influence upon the sculptors of his time than any one except Michelangelo. His most famous work is his *Saint George*, which is full of eager life, and looks as if it were ready at once to spring into action. His own favorite was his *David*. His *Boy Saint John* is liked by everybody.

DORÉ (dō rā'), GUSTAVE PAUL, was born at Strassburg, Alsace, in 1832 and died at Paris in 1883. He was the most prolific and one of the most popular draftsmen of his time. His drawings were to be numbered literally by the thousands. His most famous drawings were for Dante, the Bible, *Idylls of the King*, *Don Quixote*, *Paradise Lost*, *Ancient Mariner*, and Poe's *Raven*. He excelled in conveying the sense of somber magnificence and space and distance. The great wealth of his imagination and his wonderful facility of execution led him into exaggerations which have somewhat impaired his fame.

DOUGHERTY, PAUL, was born in Brooklyn, N. Y., September 6, 1877. He was graduated from a law school, but decided to pursue art instead and studied five years abroad. He has won fame by his marine views. "Better than others has he interpreted atmospheric effects on luminous spray—the evanescent charm of the ever-changing scenes." He portrays the latent cruelty and almost irresistible power of the waves. He has also been effective as a painter of clouds, mountains, and plains.

DOUGLAS, WALTER, a contemporary American painter, was born in Cincinnati, Ohio, in 1868. He specializes in painting poultry.

DOUZETTE (dōō zēt'), LOUIS, a modern painter of moonlight, was born at Triebsees in Pomerania, September 25, 1834. He was especially influenced by the Dutch school.

DURAND, ASHER BROWN (1796–1874), was descended from a French Huguenot family which had found refuge in America at the time of the Edict of Nantes. He was born in Jefferson, New Jersey, the eighth of eleven children, and died on the same farm, where he

spent the last seven years of his life. At sixteen he was apprenticed to an engraver, and at twenty-seven won distinction by engraving Trumbull's painting, *The Declaration of Independence*. When nearly forty he turned to portrait painting, and did some of the best work of his time. His sitters included several presidents and many statesmen of the United States. Durand's real reputation, however, was made in painting landscapes, which are notable for delicacy of finish and attention to detail. He is considered the father of American landscape painting.

DÜRER (dēr'ēr), ALBRECHT, the third of eighteen children, was born at Nuremberg, Germany, in 1471, the year in which Caxton set up his printing press and the pope sent Savonarola to the stake. "His life was coincident with one of the stormiest periods in history, a struggle between light and darkness, and he was the Luther of art."

When his native city of Nuremberg became Protestant, Dürer embraced the new faith, for he had great admiration for Luther and Melanethon.

This greatest of German artists was painter, draftsman, and engraver on wood and copper. His series of wood-cuts known as the *Great Passion* and the *Little Passion* are his best, while his copper plates, especially that of the *Prodigal Son*, are famous. Dürer was thoroughly Teuton, expressing the old Northern delight in the grotesque, its instant sacrifice of grace to truth, its love of pure craftsmanship, and its quaint mingling of austerity and playfulness. "He has every gift in art except the Greek and Italian gift of beauty or ideal grace." In portrait he is equally the master of the soul and body. He preferred to be regarded as a painter, but modern critics find him greater as an engraver. His four magnificent panels of *Saints Peter, John, Paul, and Mark* are in Munich. He died in 1528.

DUVENECK, FRANK, was born in Covington, Kentucky, in 1848. He was one of many young American artists who studied at Munich and introduced a new movement into American art. His canvases produced a distinct sensation when first exhibited in Boston in 1875. They were the essence of Munich in the seventies, with rich backgrounds and resemblance to darkened, time-stained old masters.

Duveneck's name is associated with Cincinnati, where some of his best works are to be seen in the art museum. His one departure into the field of sculpture is the memorial to his wife, who died in Florence and is buried in the English cemetery there. It is a work of great beauty and dignity, a life-size portrait figure of his wife, recumbent on the sarcophagus in the peacefulness of death. Against a somber background of cypress trees, the tomb is an object of sympathetic interest to all visitors.

DYCE, WILLIAM, was born at Aberdeen, Scotland, in 1806, and died in 1864. He was trained in Edinburgh and Rome. He will be best remembered as a historical painter in fresco. He was one of the decorators of the Houses of Parliament and of Buckingham Palace. He was a firm draftsman, a sober colorist, and forceful in expression. The tenderness as well as the severity of his style has been remarked. He painted a *Meeting of Jacob and Rachel* and a *Man of Sorrows*.

ECKERSBERG, CHRISTOFFER WILHELM, was born in Jutland in 1783, and died at Copenhagen in 1853. He was a prolific painter, not only of portraits, but of mythological, marine, landscape, historical, and religious pictures, of which the last two are best known. He became director of Copenhagen Academy.

ENDER, AXEL HJALMAR, was born near Christiania, Norway, in 1853. He studied in Christiania, Stockholm, Munich, and Paris. He is a genre painter who chooses native subjects. His *Holy Women at the Tomb*, an altar piece at Molde, is his masterpiece.

FABRIANO (fä brē ä'nō), GENTILE DA, was born about 1370 at Fabriano, Italy. He was enrolled as a painter in Florence in 1422. His most important works were probably his frescoes painted in Saint John Lateran at Rome for Pope Martin V and those in the Ducal Palace, Venice. All these have perished. The *Adoration of the Magi* in the Academy at Florence is the most famous of his pictures. He painted in the spirit of the early Umbrian school. His coloring was gay and he was profuse in the use of gilt relief ornament. He died in Rome about 1450.

FABRITIUS, BERNARD, was a Flemish painter, born at Leyden, who worked between 1656 and 1672. He was probably a pupil of Rembrandt. He painted historical subjects, and is remembered for his *Presentation of Christ in the Temple* at Copenhagen, and his *Peter in the House of Cornelius*.

FALDI (fă'l'dē), ARTHUR, was born in Florence, Italy, in 1856. His works, the first of which were mostly historical, have been exhibited not only in Milan and Florence but also in Paris.

FENN, HARRY, who was born at Richmond, England, September 14, 1838, came to America as a youth and made his reputation here as a popular illustrator of books. He died in 1911. He was noted for his spirited drawing, his exquisite finish, and his delicate feeling for nature and for life.

FEUERSTEIN (foi'ēr stīn), MARTIN, was born at Barr, Alsace, January 6, 1856. He studied in Munich, and with Merson in Paris. He is a professor in the Munich Academy. He has adorned a number of churches and other public buildings with frescoes. His *Suffer the Children to Come unto Me* is the favorite of all his works.

FIRLE (fēr'lē), WALTHER, was born at Breslau, Germany, April 22, 1859. He is a painter of landscapes and of genre. He was a pupil of Gabriel Max. His *Night Divine*, his *Our Father Who Art in Heaven*, and his *Forgive Us Our Trespases* are sacred pictures of a pleasing tenderness.

FLANDRIN (flän drăn'), JEAN HIPPOLYTE, was born at Lyons in 1809, and died in Paris in 1864. He was a mural painter of severely classical style. His huge paintings of Old and New Testament subjects, in subdued color, may be seen on the walls of the Church of St. Germain des Prés in Paris. They show a sincere but melancholy eloquence.

FLANDRIN (flän drăn'), PAUL HIPPOLYTE, son of Jean Hippolyte Flandrin, was born in France in 1856. He is a naturalistic painter of wide range. He portrays Christ in Oriental garb among modern conditions. His *Christ Weeping over the City* pictures the Master looking over a modern industrial town.

FORD, HENRY JUSTICE, is a contemporary English artist who has drawn some vigorous illustrations of Biblical incidents and teachings.

FORTI, EDOARDO, was a Dutch painter of the nineteenth century, whose specialty was the reproduction of ancient Roman life. His illustrations of chariot races and of scenes along the Appian Way are well known.

FOSBERY, ERNEST GEORGE, is a painter and illustrator who was born at Ottawa, December 29, 1874, and has worked in Boston. He studied in Ottawa, and with Cormon in Paris.

FRACASSINI (frä kä sē'nē), CERASE, was an Italian painter who was born in 1838 and died in 1868. He studied in Rome and there decorated the Church of San Lorenzo. One of his important pictures is his *Martyrs of Gorenchum*.

FRANCESCHINI (frän chēs kē'nē), MARCANTONIO CAVALIERE, was born at Bologna in 1648, and died there in 1729. He adhered at first to the style of his master, Cignani, whose assistant he became, but later developed a remarkable style of his own, and became head of a school in northern Italy. His works, many of which are frescoes, were chiefly drawn from mythological and religious subjects.

FRENCH, DANIEL CHESTER, one of the most eminent of American sculptors, was born in Concord, Massachusetts, where he has since lived and done his work. Except for a year in Florence he has been largely self-taught. His *Death and the Sculptor*, his *Memorial to Alice Freeman Palmer*, and his *Concord Minuteman* are his most famous productions. He also executed the gigantic statue of *Lincoln* in the Lincoln Memorial in Washington.

FÜGEL (fē'gēl), GEBHART, was born at Ravensbourg, Germany, August 14, 1863. He studied and painted at Stuttgart producing for the most part historical subjects. His *Christ Healing the Sick* is his masterpiece.

GAGLIARDI (gäl yär' dō). PIETRO, was born at Rome in 1809, and died in Frascati in 1890. He was a copious producer of sacred frescoes, of which his *Assumption*, in Rome, is perhaps most noteworthy.

GARDET (gär dā'), JOSEPH ANTOINE, was a French painter of landscapes, who was born at Paris, February 22, 1861, and died, February 24, 1891. His masterpiece is *The Sleep of the Child Jesus*, at Chalons-sur-Marne. He also wrought a sculpture of *The Precursor*, which is at Hamburg.

GAY, WALTER, was born in Hingham, Massachusetts, January 22, 1856. He painted flower pieces in his youth, but as a man studied in Paris and in Spain. He paints chiefly the peasants of western France. His picture, *Saying Grace*, was awarded a gold medal and purchased by the French government. He has won medals in the principal foreign salons, and is represented in the great American collections.

GEBHARDT (gëb'härt'), EDUARD VON, was born at Estland on the Baltic Sea in 1838, studied at Leningrad, Carlsruhe, and Düsseldorf, and settled in the last-named city as professor of painting. He painted sacred scenes with figures taken directly from the early German masters. His *Last Supper* is his masterpiece, a picture in which the color is strong, the handling robust, and the figures individually realistic.

GENUTAT (gā nōō'tāt'), FRITZ, was born at Berlin, March 3, 1876. He studied in the Berlin Academy. He is a painter of landscapes and of interiors.

GEOFFROY (zhō frwā'), JEAN, was born at Marennes, France, in 1853. He was especially fond of painting pictures of children in school and in the hospital.

GÉRÔME (zhā rōm'), JEAN LÉON, was born at Vesoul, France, in 1824. He studied in Paris with Paul Delaroche and others, and afterward traveled in Egypt and Turkey in order to study the East, which he has portrayed so brilliantly in his pictures. He became a professor in the School of Fine Arts, Paris. He painted historical subjects with grace of line and poetry of sentiment. "His work," says Deristhe L. Hoyt, "is brilliant and impressive from its strength, grace, and truth, rather than from the expression of any depth of feeling." He died in Paris in 1904.

GILBERT, SIR JOHN (1817-1897), was an English painter who was almost wholly self-taught. He painted a large number of pictures in oil and water colors, but was especially eminent as an illustrator. His illustrations of Shakespeare are particularly well known.

GIORGIONE (jōr jō'nā) DA CASTELFRANCO, whose real name was GIORGIO BARBARELLI, was born near Castelfranco, Italy, in 1477, and died in 1511. Giorgione means "Big George." In his short life he exerted a deep influence upon art. Before Giorgione, detail was everything; after him, painters studied the general effect. "Until now the Venetians had painted saints and princes; the Venetians began to paint people." "The inner life was Giorgione's particular field of study." This is well exemplified in his *Knight of Malta*. There are but few works that can be unquestionably assigned to this artist. Of these the most famous is the *Concert Champêtre* in the Louvre. His *Madonna, Child, and Saints*, at his birthplace, and his *Jacob and Rachel*, in Dresden, are worthy examples of his great genius.

GIOTTO (jōt'ō), DI BONDONE, who was born at Vespignano, near Florence in 1276, and died in 1336, was the greatest figure in early Italian art. It is said that he was a shepherd, who became the protégé of Cimabue, the father of European art. The purpose of Giotto, whose best works were frescoes painted for the walls of churches, was to tell a story. He put vitality into painting. It has been said that before Giotto artists attempted to picture God the Father, the divine Mother, and the divine Child; after him they attempted father, mother, and the baby. To us his drawing seems crude, and his color monotonous, though soft and harmonious. He studied faces rather than anatomy, and was content to treat nature somewhat conventionally. His subjects were historical and allegorical. His most famous works are his series of *Saint Francis* at Assisi, and those which adorn the chancel at Santa Croce, Florence.

GÖLZ (gēlts), HUBERT, was born on November 3, 1858, in Medebach, Germany. He studied and painted in Berlin.

GOODALL, FREDERICK, was born at London in 1822, and died in 1904. He obtained subjects for many of his pictures in Ireland, Normandy, Brittany, Italy, and Egypt. His later subjects were chiefly Egyptian.

GREUZE (grêz), JEAN BAPTISTE, son of an obscure painter, was born at Tournai, France, in 1725, and died at Paris in 1805. He painted the drama, or rather the melodrama, of domestic life. He is best known to the English public by his pictures of many young and girlish faces of sentimental and shallow charm. They possess an originality and a common likeness which reflect the personal style of the artist so unmistakably, that they have become a type. They are curiously paradoxical in certain ways. Although accepted as types of girlish innocence, they reveal the graces and allurements of feminine maturity. *The Listening Girl*, *Girl with a Gauze Scarf*, *Girl with Doves*, and the *Broken Pitcher* are favorites. *A Father Reading the Bible to His Children* first gave him his reputation. Unfortunately, toward the last, Greuze's reputation waned and he died in poverty and obscurity.

GUE, DAVID JOHN, was an American painter born in Farmington, New York, in 1836, and died in Brooklyn in 1917. First a lawyer, then an apothecary, he finally turned to painting, and became a self-taught landscape and marine artist of considerable ability.

GUERCINO (gwêr chē'nô), whose real name was GIOVANNI FRANCESCO BARBIERI, was born near Bologna in 1590. He was called Guercino, "the squinter," from a defect in one of his eyes. He painted in Bologna for over a quarter of a century, and died there in 1666. He was largely self-taught. He showed neither sublimity of thought nor nobility of form, but he imitated nature carefully by correctness in drawing, harmony in color, and his wonderful command of light and shade. For this later achievement he was surnamed "the magician of painting." Among his noteworthy works are his *Saint Peter Raising Tabitha*, in Florence, and his *Hagar and Ishmael*, in Milan.

GULLICK, T. J., was an English miniature painter born at London, who exhibited between 1851 and 1880.

HACKER, ARTHUR, a painter of genre, was born at London in 1858. He studied in London, and with Bonnat in Paris. His *Annunciation* in the Tate Gallery, London, is one of his best works.

HARRACH, FERDINAND VON, was born at Rosnochau, Silesia, in 1832. He studied art at Weimar. After serving in the wars of 1866 and 1870, he lived one year in Italy and then settled as an artist in Berlin. His *Denial of Peter* is well known.

HARRISON, LOWELL BIRGE, was born in Philadelphia, October 28, 1854. He studied in Paris with Carolus-Duran and Cabanel. His work is marked by a love of evanescent effects—moonrise over a majestic shadowy landscape, winter twilight after snow, the harbor ice in moonlight. Among his important works are *The Return of the Mayflower*, *Winter Sunrise in New England* and *House Under Moonlight*.

HENSEL, WILHELM, was born in the province of Brandenburg, Germany, in 1794, and died in 1861. He was a painter of portraits and religious subjects. His *Christ Before Pilate* and his *Miriam* are well known.

HÉBERT (â bër'), ERNEST, was born at Grenoble, France in 1817, and died in 1908. He studied in Paris and became a fast friend of the French musical composer, Gounod. He lived for many years in Italy where he received the inspiration for his best work. In 1853 he painted his *Kiss of Judas*, now in the Luxembourg, Paris. He was also a painter of portraits. He was director of the French Academy at Rome. Some of his later works are in New York, Chicago, and Philadelphia. His best works are pictures of women and landscapes.

HERBERT, JOHN ROGERS, was born at Maldon, Essex, England, in 1810, and died, March 17, 1890. He was in early life a portrait painter, but after he was converted he devoted himself to religious subjects. His *John the Baptist Reproving Herod* was one of his noteworthy pictures.

HILTON, WILLIAM, was one of the painters of the so-called "grand style." He was born at Lincoln, England, in 1786, and died in London in 1839. He worked diligently as a

draftsman and portrait painter, and first became known as an illustrator of Milton and Spenser. He was made keeper of the Royal Academy. His *Christ Crowned with Thorns* is in the Tate Gallery, London.

HIRSZENBERG, SAMUEL, a Polish Jew, was born at Lodz in 1866. He studied in Paris. His *Esther and Haman* is well known. His greatest work, *The Wandering Jew*, was exhibited at the Paris exposition in 1900. He painted in his native town.

HITCHCOCK, GEORGE, was born in Providence, Rhode Island, September 29, 1850, and died, August 2, 1913. He was a graduate in law, and did not begin the study of art until he was nearly thirty. He studied in Paris and at The Hague but did not really discover himself until he saw the beauty of the tulip fields near Amsterdam; he loved Holland flooded in sunlight and covered with a multi-colored carpet. He was a figure painter, as well as a painter of landscape. Besides his Dutch compositions he painted a number of interesting pictures dealing with religious and mythical subjects. He received many honors abroad. His *Tulip Seller* is well known. He has done an *Annunciation* and a *Flight into Egypt*. His *Madonna with Sleeping Child* hangs in the Cleveland Art Museum.

HOFMANN, JOHANN MICHAEL FERDINAND HEINRICH, was born at Darmstadt, Germany, in 1824, and died at Dresden in 1911. He studied in various schools in Europe and settled in Dresden. He was a historical and portrait painter, but he is best known for his religious pictures, especially his *Christ and the Doctors*, *Christ and the Rich Young Man*, *Christ in Gethsemane*, and several portraits of the Christ. "Hofmann is never profound, but he is always clear and simple, and his portrayal of the face of Christ, while effeminate rather than strong, has elements of beauty that make a strong appeal." His drawings illustrative of the life of Jesus are numerous, and have found wider use in Sunday schools than those of any other artist.

HOLBEIN, HANS (höl'bīn, hänts), was born at Augsburg, Germany, in 1497, and died at London in 1543. He worked as an illustrator at Basel for eleven years, and then went to England where he lived for fifteen years, nearly the remainder of his life. In England he became famous as a portrait painter, and was attached to the court of Henry VIII. His representations of that monarch are well known. It has been said that "the principal characteristics of Holbein are a passionate desire for truth and an indifference to beauty for its own sake." So faithful is his work that it has been remarked that one could well believe that he was the intimate friend of every one of his sitters. Holbein was the second great master of the German Renaissance. His best sacred picture is his *Madonna of the Burgomaster Meyer Family*.

HOLDEN, ALBERT WILLIAM, a painter of historical subjects and of genre, was born at London in the nineteenth century. He exhibited in the Royal Academy in 1881.

HOLE, WILLIAM, was born at Salisbury, England, November 7, 1846, and died at Edinburgh, October 22, 1917. He was trained as a civil engineer, but later studied art in the classes of the Scottish Academy. He worked as an etcher, a mural painter, an illustrator, and a water-colorist. He illustrated novels by Barrie and Stevenson, but he is best known for his eighty water-color paintings illustrative of the life of Jesus.

HOMER, WINSLOW, "painter of solitude," was born at Boston, Massachusetts, February 24, 1836, and died at Scarborough, Maine, September 29, 1910. During the Civil War he was an artist at the front, and the first pictures that brought him to notice were studies of negro life and character and of soldiers in the service. Later, however, he found his forte in the delineation of the ocean. He loved its threatening and savage moods, and because of his renunciation of the joys of color he has been called "the stern puritan of the North." He is unquestionably the most strictly national painter America has produced, and for that reason he is one of the greatest, if not the greatest.

HORST, GERRIT WILLEMSZ, historical painter, was born in Holland about 1612, and died about 1677. He studied in Amsterdam. Among his works are a *Jacob's Blessing*, in Berlin, and an *Esau Meeting Jacob*, in Stockholm.

HUNT, WILLIAM HOLMAN, was born in Cheapside, London, in 1827. He early showed talent for drawing, but since his father strenuously objected to an artist's career for his son, Hunt at twelve years of age was sent to work in a warehouse. The boy's artistic ambitions would not down. He began to take drawing lessons at night, and when he was seventeen he won his father's consent to educate himself as a painter. His struggles were equaled only by his perseverance. Millais, younger than himself, became his first friend, and in 1848 these two, with Rossetti, formed the Pre-Raphaelite Brotherhood. The purposes of the society were to encourage fidelity to nature, and sincerity and delicacy of finish. Their pictures, in which they fought the existing artistic tradition, brought on them no end of abuse, but Hunt persisted in his creed practically without change through a long and very busy life. His first success was the *Light of the World*, bitterly criticized till Ruskin came to the rescue. Then, following a boyish ambition to paint religious themes realistically, he went to Palestine in 1854. Altogether he spent many years in the East. Honors were long in coming, partly because of his frequent sacrifice of beauty through his devotion to truth, and partly because his work was too intellectual to be appreciated at sight. The churchmen of England, for theological reasons, were slow to appreciate his art. His *Light of the World* was bought by a printer, and the *Finding of Christ in the Temple* by a brewer! But toward the end of his life he was given the Order of Merit. He died in 1910.

HUNTER, JOHN YOUNG, a painter of the nineteenth century, was born at Glasgow. He exhibited in 1907. His *The Voices* hangs in Liverpool.

INNESS, GEORGE, was born at Newburgh, New York, May 1, 1825, and died at Bridge of Allan, Scotland, August 3, 1894. He was largely self-taught, but when he was a young man he came under the influence of Corot and Rousseau and enjoyed for a time the close companionship of Millet. He is generally considered our greatest landscape painter. He has been called "the American Millet." In early life he painted panoramic landscapes, but later he made intimate study of "the fragments of nature, until, at last, he succeeded in making the landscape interpret his own spiritualized conception of life." He is said to have been "the discoverer of the American meadow and woodland—a new realm of beauty." "Such deep luminous lights had never been seen before on American canvases." "Inness gives with equal felicity the drowsy heat, hot shimmer, and languid quiet of a summer noon, or the storm-weighted atmosphere with its dark masses of vapor and the wild gathering of thunder clouds with their solemn hush before the tempest wakes. He uses sunlight sparingly, but it glows on his canvas and turns darkness into hope and joy."

ISINGS, I., is a contemporary Dutch illustrator. He has published a striking series of illustrations to both the Testaments, in which he portrays the Bible characters with faces of distinctly modern Jewish type.

ISRAELS, JOZEF (1824-1911), was the greatest painter in the modern Dutch school, and has been aptly described as "the Dutch Millet." His life, in some respects, resembled Millet's, and he was subject to some of the same influences that were at work upon the latter painter.

His first ambition was to be a rabbi, but when he left school he joined his father's small banking business. He was twenty years of age when he went to Amsterdam to the studio of Jan Kruseman, a fashionable painter. He roamed in the Ghetto of that city, entranced with the picturesque streets and the still more picturesque people, but not yet dreaming of putting them on canvas. Later he went to Paris and studied with Paul Delaroche, just after Millet had left him. Like Millet he studied and starved, and, after his return to Amsterdam, like him he painted conventional pictures for a living, and found the true bent of his genius, by accident. A serious illness caused him to go to Zandvoort, a small fishing village, to recuperate, and here, living in solitude, he learned the poetry, romance, and beauty of lowly life. What the great world failed to show, he learned in the fishing village, and he so filled himself with its life, and studied its scenery and atmosphere so closely, that his future course in art was made clear.

In his masterly canvases, in which subject and atmosphere are in perfect harmony, he reveals himself as a powerful painter and a tender poet. His pictures derive a grandeur and

breadth from their very simplicity, yet, with all their freedom from unnecessary detail, they display a keen observation that appreciates and reveals the significance of minor things.

JOHNSON, EASTMAN, was born at Lovell, Maine, July 29, 1824, and died in 1906. He studied abroad. His most popular works are those picturing homely American life, such as his *New England Peddler*, *The Old Kentucky Home*, and *The Old Stage Coach*.

JOSELIN DE JONG (yǒ's'èl ìn dē yǒng'), PIETER DE, was born at St. Oedenrode, Holland, in 1861. He studied in Antwerp and Rome. He is an academic draftsman rather than a powerful painter. He excels as an honest maker of portraits and as an illustrator of life on the farms and in the foundries.

JOY, GEORGE WILLIAM, was born at Dublin, July 7, 1844. He studied in London and Paris. His works are popular pictures of historical and domestic subjects, portraits, and sacred pictures. His draftsmanship is excellent, his color good, and his composition always pleasing.

KAULBACH (koul' bāk), WILHELM VON, a historical painter, was born at Arolaen, in Waldeck, Germany, in 1805 and died at Munich in 1874. He studied at Düsseldorf and Munich. He painted religious, classic, and historical allegories in a grand style, but with rather monotonous color. His vast frescoes are on the walls of the Berlin Museum.

KELLER, ALBERT VON, was an Austrian painter of historical subjects, portraits, and genre. He was born at Gais in 1844. He lived a long time in Paris, but took up his permanent residence in Munich where he became professor in the Academy in 1866. He exhibited in Paris, Munich, and Berlin. One of his best-known paintings is *The Raising of the Daughter of Jairus*, in the Museum at Munich.

KLOEBER (klōy'bēr), AUGUST KARL FREDERICK VON, was born in Breslau in 1793, and died in Berlin in 1864. He was intended for a military career, but soon gave it up, although he served in the War of 1813. He executed many decorative paintings for the theater in Vienna and for many public buildings in Berlin. Rubens and Correggio were his sources of inspiration. His *Jubal the Inventor of the Flute* is in the museum at Berlin.

KRONBERG, JULIUS JOHANN FERDINAND, is a painter of genre and of history. He was born in Karlsbrona, Sweden, December, 1850. He studied in Stockholm, Paris, Munich, and Rome. The Museum of Stockholm possesses his *David and Saul*. He is one of Sweden's greatest artists.

KWAKYO, NAKAMURA, was a Japanese painter of the nineteenth century. His *Japanese Lion*, which hangs in the Cleveland Art Museum, shows a realistic treatment which is typical of the new school of Japan.

LANDELLE (lǎn dèl'), CHARLES, was born at Laval, France, January 2, 1821. He became a pupil of Delaroche and of Scheffer, the latter of whom he imitated but without attaining his depth of feeling. He became known as a mural painter of sacred subjects.

LANDSEER, SIR EDWIN H., was born at London, March 7, 1802, and died there October 1, 1873. He was the most popular animal painter of the last century and was knighted for his artistic gifts. Horses, dogs, and deer claimed his special attention. He endowed animals with almost human qualities of pathos and humor, but this does not appeal to the present generation as being true to life.

LASCH, KARL JOHANN, was born at Leipsic in 1821. He studied at Düsseldorf and Munich and in Italy. He settled in Düsseldorf. He was a painter of figures and landscapes. "Happy-minded" is the word by which a critic has aptly defined his art.

LAUBER (lou'bēr), JOSEPH, painter, sculptor, engraver, mural painter, and stained-glass designer, was born in Westphalia, Germany, August 31, 1856. He studied with Walter Shirlaw and William M. Chase in America and assisted John La Farge in some of his sculptural decorations. His well-known mural paintings and stained-glass windows are in many American churches. His painting, *The Christ*, has been widely noticed.

LAUGÉE (lō jā'), GEORGES, the son of an artist, was born at Montvilliers, France, in our own time, and has been exhibiting since 1881. He has confined himself to homely subjects of a popular character.

LAUX (lō), MARIE, is a contemporary French artist who has made a number of delicate drawings of birds in their native haunts and nests.

LAWRENCE, SIR THOMAS, was born at Bristol, England, May 4, 1769, and died at London, January 7, 1830. He was a poor boy who succeeded in obtaining an education at the Royal Academy, of which in later years he was made president. He became a fashionable portrait painter and also executed some popular historical canvases. His portraits of *Mrs. Siddons*, *Master Lambton*, and *Sir Walter Scott* are considered his best. He himself regarded his *Satan Calling His Legions* as his best historical subject.

LE BRUN (lē brūn'), MARIE LOUISE E. VIGÉE, was born in Paris in 1755, and died there in 1842. Her father, a portrait painter, taught her drawing, and such was the daughter's talent that at the age of sixteen she had painted many portraits. She perfected herself under other teachers and by persistent study of the old masters at the Louvre. Her marriage with a picture dealer named Le Brun proved unfortunate, and she became the financial support of the family. Many notable people sat for her. She painted *Marie Antoinette and Her Three Children*, *Lady Hamilton*, and *Madame de Staël*. In all, her portraits number 662 besides 200 landscapes and some historical pictures. Even at the age of eighty she produced an admirable portrait of her niece. The *Madame Le Brun and Her Daughter*, a self-portrait, is a great favorite.

LEIGHTON (lē'tūn), SIR FREDERICK, was born at Scarborough, England, December 3, 1830, and died in London, January 25, 1896. He studied in Italy, Brussels, Frankfort, and Paris. For more than two years he worked under Steinle, and, as he said, "obeyed that master so diligently that I am, in effect, his pupil in the fullest sense of the term." He executed a mural painting, *The Wise and Foolish Virgins*, in Lyndhurst Church. The *Daphnephoria* may be regarded as the climax of his Greek period. He painted occasional portraits, of which the *Burton* of 1876 is the most remarkable. The sculpturesque quality noticeable in his painting was also displayed in works like the *Athlete and Python* and *The Sluggard*.

Plastic form and grace of attitude ever attracted him, and his pictures had a certain princely nobility of conception, quite in harmony with his own character. His resemblance to his French contemporary, Bouguereau, has been noted. His classical spirit found no room for the unlovely and little for the passionate. He made a number of vigorous drawings for Dalziel's Bible, of which *Samson Carrying the Gates of Gaza* is a good example. Leighton received many honors, became president of the Royal Academy, and was made a peer a few days before his death.

LEINWEBER (līn'vā bër), ROBERT, was born in Leipa, Bohemia, in 1845. He studied in Prague, Munich, and Dresden and is a member of the Munich Art Association. His series of pictures of Biblical events in both Testaments has been widely circulated. He is a rich colorist and has pictured the narratives with vigor and lifelikeness.

LENEPVEU (lā nā vē'), JULES EUGÈNE, was born at Angers, France, in 1819 and died at Paris in 1898. He was a painter of historical subjects.

LEROLLE (lē rōl'), HENRI, was born in Paris in 1848, and has exhibited since 1874. His *At the Banks of the River*, a large landscape full of the suggestion of space and atmosphere, is well known in America. His sacred subjects include a *Communion of the Apostles* and an *Arrival of the Shepherds*.

LÉVY (lā vē'), ÉMILE, was born at Paris, August 29, 1826. He won the Grand Prix de Rome in 1854 by a picture of *Abraham and the Three Angels*. He has been known since chiefly as a portrait painter. Among his sacred pictures are a *Ruth and Naomi*, at Rouen, and a *Presentation of the Virgin*, at Paris. He died in Paris, August 4, 1890.

LEWIS, JOHN FREDERICK, was born at London, July 14, 1805, and died at Walton-on-Thames, August 15, 1876. In his earlier years he was known as "Spanish Lewis," from the

source of his inspiration, but at forty-five he developed a style almost identical in manner with the Pre-Raphaelites. Extreme elaboration, complexity of drawing, splendid color, and breadth of effect, mark the superb work of his later period, which gained in sumptuousness from the Oriental spirit and subjects of his work. His *Lilium Auratum* is his masterpiece. His *Upper Egypt* is well known.

LHERMITTE (lër mêt'), LÉON AUGUSTIN, was born at Monte St. Père, France, July 3, 1844. He was a painter of peasant life and was fond of portraying the Christ in the homes of peasants, dressed in the peasant costume of his own time. His *Christ Among the Lowly* is in the Metropolitan Museum, New York.

LILIEN, EPHRAIM MOSE, is an eminent Austrian-Jewish artist who was born at Drohobioz, in Galicia, in 1874. He is an illustrator, and lives in Berlin. In his *Juda, Songs of the Ghetto*, and *The Books of the Bible* he has portrayed the pathos and the power of the Jewish faith. There is also a luxuriance of sentiment that we do not associate with the austere Hebrew fancy.

LIPPI (lë'pë), FILIPPINO, the son of Fra Lippo Lippi, the painter, was born at Florence in 1457, and died in 1505. He studied with Botticelli, and his style shows the influence both of his master and of his father. He has been called a worthy successor of Masaccio and a precursor of Raphael. "His women are elegant and graceful, his men dignified, and all his figures full of life, emotion, and action." His *Virgin Appearing to Saint Bernard*, with its appealing Madonna and child angels, is his masterpiece.

LISKA, EMMANUEL K., was born in Nikolowitz, Hungary. He studied at Prague, Munich, and Rome. His works are historical and religious.

LONG, EDWIN, was born at Bath, England, in 1829, and died May 15, 1891. He was made a member of the Royal Academy. His *Anno Domini* was the sensation of the Academy exhibition in 1867, on account of its technical excellence and its historical accuracy. It gave a new reality to a sacred event of great interest.

LONGFELLOW, ERNEST WADSWORTH, son of the poet, was born at Cambridge, Massachusetts, November 23, 1845. He studied in France with Couture. He has become a well-known landscape painter, with a fondness for Egyptian scenery.

LOW, WILL HICOK, was born in Albany, New York, May 31, 1833. He studied in Paris under Gérôme and Carolus-Duran. His illustrations of Keats' poems won a medal when exhibited in Paris. Many notable mural paintings in this country are his work, among them those of the Waldorf-Astoria Hotel, New York; of the Court House at Newark, New Jersey; the Federal Building, Cleveland, Ohio; State Education Building, and the State Capitol, Albany, New York.

But it is as a stained-glass designer and mural painter that he is best known. His first knowledge of stained-glass he acquired from John La Farge, and has since furnished designs for many churches and public edifices. He is also the author of *A Chronicle of Friendship* and *A Painters' Progress*.

LUINI (loo ë'në), BERNARDINO, was born at Luino on Lake Maggiore in Italy in 1475, and died in 1530. It has been said that he "translated the ideal of Leonardo da Vinci into simple terms," but his lovely Madonnas with downcast heads and his vigorous representations of the Christ Child have a tenderness that is their own. He never portrayed anything unlovely. "Luini painted for those who pray and those who weep."

A score of notable Madonnas are the work of his brush and his *Body of Saint Catherine Borne to the Tomb* is renowned. His frescoes at Saronna are considered his finest work, and since he has come from under the overshadowing fame of Da Vinci, he is accorded a place among the world's greatest fresco painters.

MCGREGOR, JESSIE, was born in Liverpool in our own time. She studied under Leighton, Philip H. Calderon, and John Pettie in the Royal Academy, and is the only woman but one who ever won the gold medal of the Academy Schools for historical paintings. Her *Jephthah's Daughter* and *In the Reign of Terror*, in Liverpool, are her best works.

MACCHESNEY, CLARA I., was born in Brownsville, California, and began to win distinction in art in 1893 at the Chicago Exposition. She has studied at home and in Paris. She paints figure subjects.

MACHADO, JAKOB, was a Dutch painter who was born at The Hague.

MADRAZO (mä drä'thō), LUIS, Spanish painter of the nineteenth century, portrayed women, with great grace and charm. His *Burial of Saint Cecilia* is in the Museum at Madrid.

MAES (mäs), NIKOLAAS, was born at Dortrecht, Holland, in 1632, and died in Amsterdam in 1693. He was a pupil of Rembrandt, whose influence can be seen in his earlier works. He painted old women busy in homely tasks. He is noted for color, brilliant and warm, and marvelous mastery of light and shade. His pictures may be seen in Amsterdam, London, and the Uffizi, Florence. Among the "Little Masters" none is more lovable.

MANTON, G. GRENVILLE, a contemporary English artist, was born in London. He has painted many portraits and exhibition pictures and is also a staff illustrator for London magazines. His *Jeroboam's Wife* is very well known.

MARATTA (mä rä'tü), CARLO, was born at Camurano, Italy, in 1625, and died in Rome in 1713. He was an imitator of Raphael, and for nearly half a century was the most eminent painter in Rome. He was patronized by several popes, was made custodian of the paintings in the Vatican, and was employed to restore the frescoes of Raphael. His favorite subjects were the Madonna and the Holy Family.

MARGETSON, W. H., was born in England in 1861. He has studied in England and is known as an illustrator of Biblical subjects in color.

MARIANI (mä rē ä'nē), GIOVANNI MARIA, painter, was born at Vicenza, Italy, in 1565, and died at Ascoli about 1650. His *Baptism of Saint James* at Rome is his masterpiece.

MASON, GEORGE HEMING, was born at Wetley Abbey, England, in 1818, and died in 1872. He studied in Rome. He is remembered as a landscape artist of rare poetic feeling. His *Girls Dancing by the Sea* and *The Harvest Moon* are considered his masterpieces. He painted also many scenes from rural domestic life.

MASTROIANNI (mästrō yä'nē), DOMENICO, a contemporary sculptor, has been called "the Tissot of sculpture." He was born in Arpino, Italy, the son of a carpenter. His art is practically self-taught. His medium is wax, in which he has succeeded not only in molding impressive and life-like figures, but also in giving the illusion of perspective and of reality to water, clouds, and mountains. His series on the *Life of Jesus* has met with popular approval.

MAX, GABRIEL CORNELIUS, the son of a sculptor, was born at Prague, Bohemia, August 23, 1840. He studied in Prague, Vienna, and Munich, where he became a professor in the Academy. Many of his best paintings are on religious themes. His first picture exhibited at Munich in 1867, called *The Christian Martyr*, depicted a young girl crucified. It brought instant fame to the artist, a fame that has not diminished. Some of his works express extreme suffering, others horror. His art has been called almost mesmeric in its strange fascination, which is the result of his interest in the psychologic and the weird. Some of his faces are sculpturesque and pallid, "as if born into a world of white marble." His *Head of the Saviour* has been often reproduced; his *Daughter of Jairus* has unusual charm.

MAX-EHLER, LOUISE, is a contemporary German artist who has painted some graceful representations of Biblical subjects.

MENGELBERG (mængl' bērg), OTTO, son of a painter, was born at Düsseldorf in 1817. Like his father, he was a pupil of the Düsseldorf Academy. He was fond of painting historical subjects and portraits, but many of his works are also religious.

MERSON, LUC OLIVIER, the son of a distinguished art critic, was born at Paris, May 21, 1846. He became a painter of historical-religious themes, though in a somewhat eccentric style, but he exhibits a remarkable faculty for humanizing Scriptural characters. The *Repose*

in *Egypt*, in the Boston Museum of Fine Arts, and the *Arrival at Bethlehem* are the works by which he is best known in this country.

MICHELANGELO, BUONARROTTI (mē kēl ān'jē lō, bwō nār rō'tē), was born March 6, 1475, at Castel Caprese, Italy, of an honorable Florentine family. He was apprenticed for three years to Ghirlandajo, then a prominent figure in Florence. Having become a better draftsman than his teacher, Michelangelo sought and obtained the patronage of Lorenzo de Medici, becoming a member of his household. There in the fine garden-collection of antique sculptures, the boy of sixteen found his calling, while in the learned society of the Medici court he obtained a liberal education.

After the death of Lorenzo and the expulsion of the Medici family from Florence, Michelangelo went to Rome, where he remained for some years executing works which placed him in the front ranks of sculptors. The *Pietà* in St. Peter's, belongs to this period. After this came a four years' residence in Florence during which he produced the *David*, now in the Academy of that city.

In 1505 Michelangelo was summoned to Rome to execute a mausoleum for Pope Julius II and to rebuild St. Peter's on a scale large enough to honor it. Of these two tasks, so suited to his genius, one was destined never to be completed and the other to be performed largely by other hands. For the tomb he prepared designs, procured marble from Carrara, and wrought two of the figures, *Moses* and the *Bound Captive*, the former of which stood in his workshop forty years. To his lasting disappointment the tremendous plans were abandoned. To please Pope Julius, Michelangelo, protesting that he was no painter, had to decorate the ceiling of the Sistine Chapel; the result is a marvelous design of more than three hundred major figures, planned and executed by the artist almost single-handed in four years.

After the death of Pope Julius II, Michelangelo was engaged for almost twenty years on sculptures for the Medici Chapel in the Church of San Lorenzo, Florence. By another irony of fate, this monument was never finished.

Michelangelo was now fifty-nine years old, but was destined to live thirty years longer and to execute very important works. He painted the *Last Judgment* in the Sistine Chapel; he supervised the completion of St. Peter's to the base of the cupola, and prepared the plan from which the great dome was built.

He died in 1564, and lies buried in Santa Croce, Florence. This prince of sculptors was also architect, military engineer, man of learning, and poet. He was unfortunate in being the servant of patrons who required him to abandon his own ambitions in order to fulfill theirs. Though primarily a sculptor, the works from his chisel only suffice to show the possibilities of his genius had it been allowed free scope.

MIETII (mēt), HUGO, was born at Reichenberg, Germany, January 15, 1865. He studied in Dresden under Pauwels, and in Paris. His work has been done in Berlin.

MIGNARD (mēn yār'), NICOLAS, painter, engraver, and architect, was born at Troyes, France, in 1608, and died in 1668. He painted portraits of the royal family and adorned the Tuileries with several historical pictures. His *Madonna and Child* is very popular.

MILLAIS (mī lā'), SIR JOHN EVERETT, was born on June 8, 1829, at Southampton, England. At nine he won the silver medal of the Society of Arts, and two years later was admitted to the Royal Academy school. At the age of seventeen he exhibited *Pizarro Seizing the Inca of Peru*, now at South Kensington, and in 1847 gained the gold medal for *The Young Men of the Tribe of Benjamin Seizing Their Brides*. In 1848 Millais, Rossetti, Holman Hunt, and four other rising artists revolted against current art, and banded themselves together as the Pre-Raphaelite Brotherhood. Their aims were to paint nature with minute fidelity, and to regain the naïveté and intensity of early art.

His first picture after this, *Lorenzo and Isabella*, evoked a storm of criticism, and the second, *Christ in the Home of His Parents*, suffered even worse ridicule. For ten years Millais held to the new principles, but then modified his style and sacrificed originality to commonplaceness. From that time his career was one of uninterrupted success. He became skilful in portraiture, and in time gained first rank as the most popular and expensive portrait painter

in England. Numerous honors, including a baronetcy, were heaped upon him. On the death of Lord Leighton, Sir John was unanimously elected president of the Royal Academy, but by this time he was in failing health, and in six months he died, August 13, 1896. Millais was handsome, rich, accomplished, and successful, but he would have been a better artist had he been less blessed.

MILLET (mē lě'), JEAN FRANÇOIS, was born in a little hamlet on the cliffs near Cherbourg, France, in 1814. He came of peasant stock, and his mother worked in the fields with the rest of the family. His uncle, a country priest, taught him to read. Until eighteen years of age Millet knew nothing but hard toil; then his father took him to Cherbourg to place him under a drawing teacher.

Later he was enabled to study in Paris, but his life there was a constant struggle with poverty, jealousy, and ridicule. His fellow students called him the "wild man of the woods," and he was too shy even to ask his way about town. After years of discouragement he found his true work in painting the toil of peasants and at last, in 1849, his *Haymakers* was exhibited and sold. Then Millet moved to Barbizon, on the edge of the forest of Fontainebleau, and spent twenty-seven years painting peasant life in every aspect.

Recognition came slowly—in fact, too late. In 1868 he was awarded the Cross of the Legion of Honor. Five years later he was commissioned to decorate the Pantheon, but, broken by hardships, he was no longer able to work, and died in 1875.

Millet painted the world he knew, with its toil and sadness redeemed by the character of his subjects. He often remarked, "Nothing counts but what is fundamental." Says one critic, "In a solitary figure he typifies the fortunes of a hundred generations of patient toil." His *The Sower*, *The Angelus*, and *Feeding Her Birds* are loved by all, while *Autumn* and *The Rainbow*, though not so widely known, are eminent examples of his portrayal of nature.

MORAN, EDWARD, was born at Bolton, Lancashire, England, August 19, 1829, and died in New York, June 9, 1901. He studied in this country and in London. He worked chiefly in marines, both in oil and water color. He also painted a series of historical pictures representing thirteen epochs in the marine history of America.

MORELI (mō rě' ē), DOMENICO, one of the favorite Italian painters of our time, was born at Naples in 1826 and died in 1901. He has been called "the reformer of modern Italian art." He was a conscientious craftsman and a superb colorist. He was a reverent Christian and painted many religious subjects, of which *David Calming the Fury of Saul*, *The Marys at Calvary*, and *Christ Walking on the Sea* are well known.

MORRIS, PHILIP RICHARD, was born at Devonport, England, December 4, 1838. He was a historical and religious painter. He studied with, and imitated, Holman Hunt.

MUNKÁCSY (mōōn'kä chē), MICHAEL, was born in the fortress of Munkács, Hungary, in 1844. His life reads like a romance. He was early left an orphan, for his mother died soon after his birth and his father went to fight under Kossuth in Russia and died in prison. Michael, the youngest of five orphans, was taken by an aunt. One night her house was broken into by ruffians and all murdered except this boy. Then an uncle took him, and apprenticed him to a carpenter, under whom he worked for six years. He learned reading and writing from some students. His first painting was house painting and his first drawing was on a plank he had planed. As he became skilful in decorating trousseau chests, he earned his living in this way, working twelve and fifteen hours a day for one dollar a week. Under this strain his health broke down, and the uncle had to take care of him.

Upon recovering, he happened to become acquainted with a portrait painter, and found his true calling. His first picture was a group of the entire family of a tailor, for painting which he received, as compensation, a winter coat. He tried to earn his living in Pesth by painting peasants and gypsies; then he went to study in Vienna, where the professors belittled his talent. In 1866 blindness threatened him, and we next hear of him in Munich with ten dollars in his pocket.

Gradually, however, he did acquire a market for his work, and his first real commission came from an American for whom he painted *The Last Day of a Condemned Man*. When

this picture was exhibited in Paris in 1870, it made him famous. From then on his life was easy. He married a rich and titled widow and lived in luxury in Paris. He died in Bonn, Germany, in 1900.

Munkácsy's important pictures are *Milton Dictating Paradise Lost*, *Last Hours of Mozart*, *Christ Before Pilate*, and *Christ on Calvary*. The last two were shown in the United States and aroused much enthusiasm.

MURILLO (mōō rē'l'yō), BARTOLOMÉ ESTÉBAN (1617-1682), was born in Seville, Spain, in great poverty. Little is known of his early years except that he studied art with an uncle whom he soon surpassed. When a young man he walked to Madrid, where he was befriended by Velásquez, then court painter. For three years he worked in the studio of this master, and copied masters in the Prado Gallery.

After returning to Seville, Murillo enjoyed great popularity, receiving many commissions for religious works. He married a lady of noble lineage, and his home became a resort for the learned and distinguished. Only once did he leave Seville till the time of his death in 1682.

Murillo has been called "the prince of illustrators." That explains his enduring popularity. His Madonnas were pleasant country girls, and his backgrounds were the interiors of homes of his own day. His portrayals of children and cherubs are so delightful that they often take the eye from the subject of the picture. His pictures of street urchins of his time have never ceased to delight. He was a very devout Catholic as his pictures imply, and he painted the *Immaculate Conception* some twenty times. The *Guardian Angel* is in the Cathedral at Seville.

MURRAY, DAVID, was born at Glasgow in 1849. Brought up in mercantile pursuits, he did not adopt painting as a profession until his later years. His subjects have been mostly from rural life.

NORMAND, ERNEST, a modern English painter, lived at London, where he died in 1923. His paintings of Biblical incidents have been popular. Among the best known are *Vashti Deposed*, *Esther and Haman*, and *Death of Pharaoh's First-born*. He exhibited from 1881 to 1893.

NOTTI (nō'tē), GHERARDO DALLE, whose real name was GERARD VAN HONTHORST, gained his Italian nickname when studying in Italy because he painted so many night scenes. He was born at Utrecht in 1590 and died there in 1636. Italian painters had great influence on his style. He was court painter for the princes of Orange and also for the king of Denmark.

NOVELLI (nō vē'l' ē), PIETRO, was born at Morreale in Sicily in 1608, and died in 1647. He was probably the greatest painter that Sicily ever produced. He decorated the churches at Palermo, and also had a reputation as an architect.

OSBERT (ōs bē'r'), ALPHONSE, a painter of decorative compositions, was born at Paris in 1857. He was a pupil of Bonnat and Cormon.

OVERBECK, JOHANN FRIEDRICH, was born in Lübeck, Germany, in 1789, and died at Rome in 1869. He devoted himself to works of a religious nature, for with four other artists of like mind, he had formed a group called the Nazarenes, whose aim was a revival of German art on a religious basis. It was a revolt against classicism, an endeavor to make art once more the handmaid of religion. These artists lived a monastic life together in Rome, for Overbeck and other Protestants among them had become Catholics in their zeal to make art and religion one. Overbeck refused, from modesty, to employ a female model, and, in fact, most of them painted without models in the seclusion of their cells. For this reason their figures lack vitality.

PALIZZI (pā līt' zē), GAETANO, was a nineteenth-century Italian painter who was born in Bologna. Among his well-known works are *The Nun* and *The Carnival*.

PALMER, W. L., is a veteran American artist, living in New York, who has been successful in his minute portrayal of snowy winter.

PEARCE, CHARLES SPRAGUE, mural painter, was born at Boston, Massachusetts, October 13, 1851, and died in May, 1914. He studied in Paris. He painted portraits, but

made his greatest success in picturing the rustic landscape and the peasants of northern France. His best-known works are his decorations in the Library of Congress, Washington.

PETTIE, JOHN, was born at Edinburgh in 1839, and died in 1893. He studied and painted in London. He painted medieval themes with great success.

PILICHOWSKI (pīl ē chōf'skē), LEOPOLD, is a contemporary Polish-Jewish artist, who has portrayed the modern life of the Jewish people with keen sympathy and tragic power.

PILOTY (pē lō'tē), KARL THEODORE VON, was born at Munich in 1826, and died at Ambach-am-Starnberger See, Germany, in 1886. He studied at the Munich Academy and became its director. He was called a realist, but he was something more. Realism was with him the appointed means for expressing inward thought. Color was also made subordinate to higher ends. His best-known picture in America is the *Thusnelda at the Triumphal Entrance of Germanicus*, which hangs in the Metropolitan Museum. His *Wise and Foolish Virgins* is in the same gallery.

PINTURICCHIO (pēn tōō rē'kē ō), whose real name was BERNARDINO DI BETTO, was born at Perugia, Italy, in 1454. He studied with Perugino, who was also the master of Raphael. His best work is in the cathedral at Siena. He was fond of landscape backgrounds, which are crowded and full of gilding and ornamentation. "He is a delightful story-teller." His works may be seen in Rome, Perugia, and in Siena. He died of starvation and neglect at Milan, in 1513.

PLOCKHORST, BERNHARD, born in 1825, was one of those painters of the Munich school associated in the popular mind with Hofmann and Bodenhausen. He has produced graceful compositions on sacred subjects without any attempt at Oriental atmosphere, but with considerable romantic feeling.

POOLE, PAUL FALCONER, was born at Bristol, England, in 1810, and died at London, September 22, 1879. He was a painter of history and of genre. Among his subjects are *The Vision of Ezekiel* and *The Tempest*.

PORTAELS (pōr tāls'), JEAN FRANÇOIS, was born near Brussels, May 1, 1818, and died in Brussels in 1895.

POUSSIN (pōō sān'), NICOLAS, was born at Andelys, Normandy, in June, 1593, and died at Rome, November 19, 1665. He was a leading classicist. Champlin says of him, "His noble style, his skill in composition, his elegance in the grouping and disposition of his figures, and his truly grand and poetic feeling in landscape, entitle him to the first place among painters of the French school." Artificial though he was in treatment, his pictures still impress the imagination by their grace and dignity. His *Shepherds in Arcadia* is his masterpiece. He painted many sacred subjects.

POYNTER, SIR EDWARD J., was born of English parentage at Paris in 1836. He studied in France and in England, became an Academician, and was made president of the Royal Academy in 1896. He was one of the modern classicists, painting first historical subjects but tending in later life to semi-decorative arrangements. He designed mural decorations for St. Paul's and other churches. His *Faithful unto Death* and *Visit to Æsculapius* were his favorites. His best-known sacred subject is *Israel in Egypt*.

PRELL, HERMANN, was born at Leipsic, April 29, 1854. He was a student at Dresden, Berlin, and Rome, and became a well-known fresco painter. He decorated the House of Architects, Berlin, with a historical series on the *Epochs of Architecture*. His *Remorse of Judas* is his one famous sacred canvas.

QUIGNON (kēn yōn'), FERDINAND, is a French landscape painter living in Paris, who has taken medals and prizes at many exhibitions. His *Spring*, *Pear Trees in Blossom*, and *Fields in Blossom* are noteworthy.

RAPHAEL, SANZIO (rāf'ā ēl, sān'zē ō), endeared himself to the world more than any other artist. He was born at Urbino, Italy, in 1482, and died at Rome on his birthday in

1520. Dying young, he has become eternal youth to his admirers. Having lived like a prince, with his students as his courtiers, he is still the prince of painters.

His father was a painter of saints, so that Raphael's early associations were devotional and his early painting medieval "soul-painting." Perugino was his first teacher. At the age of twenty he went to Florence, which Leonardo, Fra Bartolomeo, and Michelangelo were making the center of Renaissance art. Here he encountered their classical ideas and learned to find in perfect human beauty the best means of representing the divine. Some of his most famous Madonnas belong to this period.

In 1508 he was summoned to Rome by Pope Julius II, who had already set Bramante and Michelangelo to work on St. Peter's Cathedral. Raphael, now twenty-five years old, decorated the apartments in the Vatican called the "Stanze," and proved himself to be the greatest master of fresco that ever lived. So pleased was the pope with this youthful painter's work, that he caused the frescoes of old masters to be stripped from the walls in order to give the whole space to the new genius.

On the death of Bramante, Raphael was made chief architect of St. Peter's. He was now so busy with countless other works, and so besieged by foreign princes who begged for his time, that he kept a corps of students assisting him. He had to let them finish the great bulk of his orders, for he could do nothing more than sketch the composition and paint a few strokes. It was no wonder that he broke under this strain and died of fever at the age of thirty-seven, while working on his masterpiece, *The Transfiguration*. He lies buried in the Pantheon, Rome.

His works, like himself, are serene, harmonious, varied, and tender. "Of all artists since the Greeks, Raphael had the most perfect feeling for true beauty." His was not a gigantic personality like Michelangelo's; he was not a master of movement and color like Da Vinci and Rembrandt. "He was Christian in spirit and Greek in elegance."

REGNAULT (rĕn'vô'), ALEXANDRE GEORGES HENRI, was born at Paris in 1843 and was killed in the siege of that city in 1871 when he was only twenty-eight years old. His contemporaries recognized in him even in his youth an originality of design and force of execution that offered great promise. In his subjects Regnault was an Orientalist.

REID, R. PAYTON, was born in England in 1896, and has studied in Edinburgh, Munich, Italy, and Paris.

REMBRANDT, VAN RYN (rĕm'brănt, vān rĭn), was born at Leyden in 1606. He was the son of a miller in comfortable circumstances, and was destined for one of the learned professions, but his love of art showed itself at an early age, and he was allowed to follow his bent. After his apprenticeship he continued to paint in Leyden, making constant studies of the people among whom he lived. Old age especially attracted his attention, and his studies of old men with wrinkled brows and gray locks are among his earliest works. His mother and sister were favorite models.

In 1630 he proceeded to Amsterdam, where his talent soon gained for him many commissions in portraiture. He married Saskia van Uylenburg, "much of whose short married life must have been spent in sitting to her husband." Fortune smiled on the young painter; he had many pupils and plenty of orders. But in a few years Saskia died; her property somehow involved Rembrandt in difficulties and he went from bad to worse. At length he was declared bankrupt, and for the rest of his life shifted from lodging to lodging. In spite of this change of fortune, Rembrandt continued to paint more splendidly than ever, so that it may be truly said that his claim to immortality rests chiefly on the great works he produced in abject poverty. He died in 1669, possessing nothing but the clothes he wore and his paint brushes.

Rembrandt was primarily a portrait painter, who, with the greatest insight and the greatest sympathy, portrayed the men and women of his time and his race. Moreover, he may be said to have recreated the typical figures and scenes of the New Testament, bringing them back to the simplicity of the Gospels, and adjusting them to the comprehension of his fellow-men. He is the precursor of modern art in its finest essence, and it is only now that the full scope of his genius has been universally recognized.

Rembrandt's *City Guard*, falsely termed *The Night Watch*, in Amsterdam, has been numbered among the so-called "World's Twelve Greatest Pictures." His *Anatomy Lesson* is also world-famous. Among his sacred pictures must be named his *Disciples at Emmaus* and *The Descent from the Cross*, recently purchased in America.

RENI, GUIDO (rā'nē, gwē'dō), was born near Bologna, November 4, 1575, and died there in 1642. His father was a musician and wished him to follow music, but art claimed him. Although he with his fellow-townsmen Zampieri studied under the masters of his time, he rapidly developed a style of his own and soon became a famous painter. Cardinal Borghese became his patron, and it was for him that Guido painted his best-known work, *The Aurora*, which adorns a ceiling of the Rospigliosi Palace in Rome.

Like Zampieri, he became disgusted with the wranglings and enmities of lesser artists, and retired to Bologna. His pictures commanded prices hitherto unheard of, but that did not save him from becoming involved in debt through gambling. Due to that and to his arrogance, his reputation suffered greatly during the last fifteen years of his life. "Guido Reni was an admired, fortunate, worldly artist, who accommodated himself to the tasks of his day and aimed, not at nature, but at making an agreeable effect upon the spectator's mind."

REPIN (rā'pīn), ILIA, is a Russian painter who was born at Tschuguev, Russia, July 25, 1844. He is known as a painter of portraits and of figure subjects. Deforest's *History of Art* says of him: "He has painted portraits which are almost cynical in their objective naturalism." His *Ivan the Terrible* is a powerful work.

REYNOLDS, SIR JOSHUA, was born at Plympton, England, July 16, 1723. He prepared himself for painting by a sojourn of three years in Italy studying the masters there. He was also strongly influenced by Rembrandt, and, on occasion, by Rubens. After the Italian journey he settled in London, and soon became the leading portrait painter in the capital.

He showed infinite variety in the portrayal of the men and women of his time, and in this respect was unrivaled. His portraits of women are marked by a suavity, grace, and distinction upon which it is unnecessary to dwell; his portraits of men show a grasp of character and a dramatic instinct which has hardly a parallel in the eighteenth century. If Gainsborough was the greater master of the brush, Reynolds was, perhaps, the greater artist. The most important groups of his works to be seen in public are found in the National Gallery and in the Wallace Collection, both in London.

His charm was greatest as a painter of children, in which art no one has ever excelled him. Reynolds never married, but he was very fond of children; he used to paint them in his garden and in his studio, giving them toys and telling them stories while he worked. His *Innocence* and *Angels' Heads* are favorites. For the last three years of his life Reynolds' sight was dim, and he could do no art work. He died at his house in Leicester Square, London, February 23, 1792.

RIBERA, JOSÉ DE, called Lo Spagnoletto (Little Spaniard) was born at Jativa, Spain, in 1588, and died at Naples in 1656. At an early age he went to study in Rome, but was compelled by poverty to live on the charity of his comrades, who bestowed upon him his well-known nickname. Although befriended by a cardinal who attached him to his household, Spagnoletto soon ran away, declaring that he needed the spur of poverty to make him a good artist. His style was influenced by that of Correggio and also by Caravaggio under whom he studied. Eventually he made a fortunate marriage and became court painter at Naples, so that wealth and honors enabled him to live as the equal of nobles and princes. Nevertheless, his jealousy of the advancement of others caused him to be the implacable enemy of all painters of rival schools, among whom was the unfortunate Zampieri.

RICHTER, GUSTAV, was born at Berlin, August 3, 1823, and died there, April 3, 1884. He became a professor in the Berlin Academy. At first he painted fisher-boys and pretty women in a popular but monotonous fashion. Later he wrought some portraits of enduring excellence, and many European celebrities sat to him. His idealized portrait of *Queen Louise* is his most popular painting. His famous *Building of the Pyramids* cost him twelve years of work.

RIVIÈRE (rêv yâr'), BRITON (1840-1920), the English animal painter, was the son of an artistic father and gave early promise of distinction in the realm of art. At the age of eighteen he exhibited at the Royal Academy, and his pictures became an annual feature at Burlington House after his twenty-sixth year. He was elected a member of the Royal Academy in 1881. He is best known as a painter of wild animals, in which field he stands supreme.

Even in this branch of art he has successfully introduced the religious element, as may be seen in his popular paintings, *Daniel in the Lions' Den*, and *Daniel's Answer to the King*.

RIVIÈRE, LOUIS, is a contemporary French sculptor. His work is characterized by the tendency to subordinate the non-essentials, to suppress the dark shadows, and to emphasize the mass of the figures. *The Two Sorrows* is in the Luxembourg.

ROBBIA (rôb'yä), ANDREA DELLA, a nephew of Luca, was born in Florence in 1435. He was trained in art by his uncle, and, unlike the former, to whom the use of terra cotta was only incidental, his own work was done almost wholly in that medium. Andrea never attained the stateliness and nobility of design of his uncle, but he showed a greater charm and delicacy. His *Madonna and Child* are more human; he introduces the most delightful cherubs into his bas-reliefs, replacing the flowers of Luca by garlands of children's faces, as in *The Annunciation*. "From their works," says their best biographer, contrasting the two artists, "we construct for ourselves in Luca one of the stateliest, in Andrea one of the gentlest and sweetest, figures of the fifteenth century." He died in 1525.

ROBBIA, LUCA DELLA (1400-1482), was a goldsmith and sculptor who lived and worked in Florence during the Golden Age of Italian sculpture. He executed his famous *Singing Gallery* for the cathedral when he was but thirty-one years of age. He was constantly associated with Donatello. To him belongs the honor of a discovery which afforded a new medium of artistic expression, and made him and his family famous. He was very fond of molding figures in clay, but had considerable trouble making the parts stick together. He worked persistently to overcome this, and finally after a night and day of continuous experiment, during which his hands were nearly frozen, he perfected a glaze which held the clay together and produced a beautiful shining surface. This became known as "terra cotta" or "Robbia ware."

This glazed terra cotta was particularly suitable for bas-reliefs, which are flat surfaces adorned with outstanding figures. These could be used for decorating altars, wall memorials, lunettes over doorways, and the fronts of buildings. Luca's brothers and nephews helped him in this work, and his studio became a manufactory in which hundreds of pieces of Robbia ware were made. There was demand for them from all parts of Europe and it was difficult to fill all the orders.

Some of the most beautiful examples of this ware are still to be seen over the doorways of convents and hospitals or in the gray corridors of monasteries, their delicate colors unaffected by the weather. One of the best Della Robbias is a washbowl in the sacristy of a Florentine church—evidence that they did not scorn making artistic decoration for humble places. The secret of producing this ware was kept in the Della Robbia family and died with them, so that the art has long been a lost one.

ROCHEGROSSE (rôsh grôs'), GEORGES, a French painter born in 1858, was a pupil of Lefebvre and of Boulanger. He has taken his subjects from Italy, Holland, Germany, and Algiers, and has produced compositions planned on a grand scale, with impressive and theatrical effects.

RODIN (rô dân'), AUGUSTE, the most eminent sculptor of our time, was born at Paris, November 14, 1840, and died in 1917. His father was a police-court clerk. He studied for a little while with Barye and later in Belgium. Thrice he was refused admission to the School of Fine Arts in Paris, but he persisted in solitary study, seeking especially the secrets of Michelangelo's success, and working patiently from models. His *Man of the Iron Age* created a great sensation. Then followed his *John the Baptist*, his *The Thinker*, his *Victor Hugo*, and his tremendous *Balzac*. He has, because of his mastery of the figure and his love for the gigantic, been fitly called "the modern Michelangelo." Often his figures emerge

from a block of uncarved stone, their smooth perfection being all the more impressive, as if they grew out of the stone itself. A replica of *The Thinker* is in the Metropolitan Museum, New York; his *Hand of God* there is most impressive. He is distinctly a sculptor who thinks.

RÖDERSTEIN (rē'dēr stin), OTTILIE, is a contemporary German painter of figure subjects, whose *Suffer the Little Children to Come unto Me* is a favorite.

ROOKE, THOMAS M., is a contemporary English artist who was at one time assistant to Burne-Jones. He has painted several series of sacred subjects, each intended to be placed in one frame. *The Story of Ahab*, *The Story of Ruth*, and *The Nativity* are examples. In these is a wealth of invention and a noteworthy feeling for color. Percy Bate says: "Hardly a great artist, Rooke is at any rate a sincere one, and all through his work it is apparent that the painter deems that every scrap of space in a picture is precious, and to be wrought as exquisitely as may be."

ROSELLINO (rō zēl lē'nō), ANTONIO, sculptor, was born at Florence in 1439, and died in 1490. He is said to have studied under Donatello, but his style resembles that of Ghiberti. He made both monuments and bas-reliefs. His best works are found in Florence. His faces have sweetness and grace; he treated his subjects with dignity and delicacy. There is a delightful Bethlehem group by him in the Metropolitan Museum, New York.

ROSSELLI (rō sēl'ē), MATTEO, was born at Florence in 1578, and died in 1650. He became popular as a teacher of painting in his native city, where most of his works are found. His best-known picture is his *Triumph of David*, which hangs in the Pitti Palace, Florence.

ROSSET-GRANGER (rō sā-grōn jā'), ÉDOUARD, is a contemporary French artist who was born at Vincennes in 1853. He is a genre and portrait painter and was a pupil of Cabanel. *The Artist's Mother* and *The Foreshadowing* are two of his best-known works.

ROSSETTI, DANTE GABRIEL, born in London in 1828, came of a gifted family. His father, an Italian scholar and poet, was a political refugee from Naples; his mother was English. His brother William was a distinguished art critic and his sister Christina was a poet. Rossetti himself was poet as well as painter, and it is said that "in painting as in verse he was entirely poetic."

Rossetti studied under Ford Madox Brown, but, impatient of painstaking work and of the usual art instruction, he soon left to join Holman Hunt and Millais in forming the Pre-Raphaelite Brotherhood. These three young men chose sincerity as their artistic creed and styled themselves "Pre-Raphaelite" because they emulated the spirit of the Italian painters before Raphael. Each painted a picture to embody his creed; Rossetti's was *The Annunciation*, in whose Mary he painted the features of his own sister, as though to emphasize the simple humanity of the mother of Jesus. This new school of art was most bitterly criticized, but found a champion in Ruskin.

Rossetti as a draftsman was often faulty and he carried some of his mannerisms to an extreme, but his pictures have lustrous color and are usually rich in accessories. His subjects are mostly literary and romantic, drawn very often from Dante. His *Dante's Dream* and the *Annunciation* are his masterpieces. He died in 1882.

ROTH (rōt), L. M., is a contemporary German painter who lives in Düsseldorf.

ROTHENSTEIN (rō'tēn stin), WILLIAM, is a Jewish painter who was born at Bradford, England, in 1872. He was educated in London and Paris. As a painter of portraits he has done some unusual studies from Jewish character and customs. He teaches in Sheffield, and has also written on art subjects.

RUBENS, PETER PAUL, was born at Cologne in 1577, and died in Antwerp in 1640. He studied in Holland and in Italy, where he learned much from Venetian colorists, and finally settled in Antwerp as court painter to the governor of the Spanish Netherlands. He became extraordinarily popular, and in two years is said to have refused more than a hundred commissions. His output is the most remarkable in the history of art, for he produced between two and three thousand canvases. He possessed abounding health, lived simply, and worked

hard. "No one ever excelled him as a painter of the bloom of life." His love for plump figures and even bacchanalian scenes obscures at first his finer qualities. In literature he would be called oratorical. His famous *Descent from the Cross* is in the cathedral at Antwerp.

RUSSELL, JOHN (1744-1806), was the son of a bookseller of Guilford, England. He excelled in executing portraits in crayon, and became portrait painter to George III. Being of an inventive turn of mind, he perfected a special method of preparing his crayons, and wrote a book on the subject of crayon painting.

Astronomy was also a favorite study with him, and he invented and patented an apparatus for exhibiting the moon's phenomena. On an average of sixteen works a year were exhibited by him at the Royal Academy, of which he was a member. While on a tour of provincial towns in the interests of art, he died of typhus at Hull, where he lies buried in Trinity Church.

SAINT GAUDENS (gô'děnz), AUGUSTUS, born at Dublin, March 1, 1848, was brought to America when he was six months old. He studied in New York, Paris, and Rome. Kenyon Cox, the artist, called him "the greatest master of relief since the fifteenth century." His public monuments, nearly all in this country, are distinguished works; his *Sherman*, his standing *Lincoln*, his *Farragut*, are famous; his *Deacon Chapin*, or *The Puritan*, has been called "the finest embodiment of Puritanism in our art." Perhaps his truest quality is seen in purely ideal figures, such as *Amor-Caritas* and that mysterious embodiment of *Grief*, in Rock Creek Cemetery, Washington. Saint Gaudens died at Cornish, New Hampshire, August 3, 1907.

SANDHAM, HENRY, was born at Montreal in 1842, and died in July, 1910. He was a painter and illustrator, and did his work largely in Boston. His historical paintings hang in the Parliament Buildings at Ottawa and Halifax.

SANT, JAMES, was born at Croydon, England, April 23, 1820, studied in the Royal Academy school, and in time became an academician. He was made principal painter in ordinary to Her Majesty the Queen. His one work that is well known in this country is his *Soul's Awakening*.

SANTVOORT, DIRCK DIRCKSZ VAN, was born at Amsterdam in 1610, and died there, March, 1680. He was a distinguished portrait painter and had probably been a pupil of Rembrandt, whose manner he adopted. His *Young Shepherd Playing on a Reed* hangs in the Rotterdam Museum.

SARGENT, JOHN SINGER, was born at Florence, Italy, January 12, 1856, of American parents. He studied first in Florence and then in Paris. He has painted mostly in England. Kenyon Cox, the artist, said: "Since the death of Whistler, Mr. Sargent holds by all odds the highest and most conspicuous position before the world of any artist whom we can claim in some sort as American. He is easily the first painter of England." He is noted for his facile handling of the brush, his unwillingness to be commonplace, and his power of portraying a character upon the canvas as if he knew its inner thoughts and purposes. These qualities make him a gifted portrait painter. In this country he is best known as the author of that great series of decorations in the upper hall of the Boston Public Library. His frieze of *The Prophets* has been widely reproduced and is familiar to almost every home. He is so brilliant a master of technique, so notably a "painter's painter," so dashing a portrayer of modern men and women, that it was surprising to see him give reverent study to the symbols and traditions of the Hebrew and Christian religions, and then render them into the tremendous series that now adorns the Boston Public Library. Not all of these pictures are equally appealing. The Prophets, the Angels, and the Madonna, are not difficult to comprehend, but the symbolical pictures require and reward deeper study.

SARTO, ANDREA DEL, born in Florence in 1488, was the son of a tailor, whence his name del Sarto, the tailor's son. As a little boy of seven he was set to work in a goldsmith's shop, but his ability to draw was so marked that his master caused him to be sent to an artist for instruction. At the age of twenty he was executing remarkable frescoes in the Church of the Annunziata.

His wife was a handsome woman whom he painted repeatedly as Madonna and saint, but her extravagance and selfishness ruined his career. He squandered on her the money entrusted to him by the king of France for the purchase of art treasures for that country. Thus he threw away the opportunity of his lifetime, for the king would never renew his favor. During the siege of Florence by the Spaniards in 1531, Del Sarto died, deserted even by his wife who fled for fear of the plague. He was known as "the faultless painter," superb in technique and in color; but his lack of the higher gifts of emotion and inspiration must leave him forever in the second rank of artists.

SASSOFERRATO (sä sō fēr ä'tō) was so called from his birthplace in Italy, but his real name was GIOVANNI BATTISTA SALVI. He was born in 1605, and died in 1685. He imitated Raphael and Titian and Perugino. His favorite subjects were Holy Families and Madonnas.

SCHAPER (shä'për), FRITZ, sculptor, was born at Alsleben, Germany, July 31, 1841. He has carved portraits of the great Germans of the past two centuries. His figure of *The Christ* is in the cathedral at Berlin.

SCHEFFER, ARY, was born at Dortrecht in Holland, February 10, 1795, his father being German and his mother Dutch. He died in 1858. Scheffer, like Géricault, rebelled against the pseudo-classical style. He became one of the most ardent romanticists of his day, and as such achieved a reputation which the verdict of subsequent generations has not confirmed. A certain element of Teutonic mysticism and sentimentality, attributable to his origin, gave a peculiar color to his art. In his maturity he turned his attention chiefly to the works of the great poets worshiped by the romanticists, and more particularly to Dante, Goethe, Schiller, and Byron. On motives derived from their works many of his once-celebrated compositions are based. In his last period he devoted himself chiefly to sacred art. His *Christ Before Pilate* has a divine dignity.

SCHIRMER (shîr'mër), JOHANN WILHELM, was born at Düsseldorf, Germany, in 1807, and died in 1863. He was distinguished for his broad yet detailed paintings from nature and for Biblical landscapes and sacred subjects.

SCHMID (shmît), MATHIAS, was born in the Austrian Tyrol, November 14, 1835, but transferred his allegiance to Bavaria. He studied and painted at Munich, and devoted himself to homely pictures of the peasants of his native land and of his adopted country.

SCHOPIN (shō păn'), HENRI FRÉDÉRIC, was born at Lübeck, Germany, of French parentage in 1804, and died, October 20, 1880. He painted historical pictures.

SCHNORR VON CAROLSFELD (shnör fön kä'rōls fēlt), JULIUS, was born at Leipsic in 1794, and died at Munich in 1872. He studied in Vienna and Rome and then came back to Munich, where he executed his most famous works. He illustrated several of the legends of the German people. His well-known *Bible Illustrations*, simple and graceful but neither Oriental nor spiritual, were once very popular.

SCHRADER (shrä'dër), JULIUS, was born at Berlin, June 16, 1815, and died at Lichterfelde, February 16, 1900. He was known as "the Delaroche of Berlin." He was a historical painter who painted life-size figures, well-studied draperies and accessories, and pleasing stories. He did not rise to the emotional heights of his French tragic prototype.

SCHRAM (shräm), ALOIS, is a contemporary Austrian painter who lives in Vienna.

SCHUSSELE (shōō'së lë), CHRISTIAN, was born in Alsace about 1824, and died at Merchantville, New York, August 21, 1879. He settled in the United States when he was a young man and became director of the schools connected with the Pennsylvania Academy. He had studied in Paris. He was a painter of historical subjects, among which *How We Won the Battle* and *King Solomon and the Smith* are well known.

SEIFERT (sî'fërt), E. M., is a contemporary Swiss painter who lives in Basel. He has painted an impressive *Christus*: "*Pax Vobiscum*." His *Christ Healing the Sick* is a notable work.

SHIELDS, FREDERICK, designer and water-colorist, was born at Hartlepool, England, and died, March 26, 1911. He illustrated *Pilgrim's Progress* and decorated a number of public buildings, besides painting many religious pictures. His work had deep imagination and much beauty. His *Paul at Rome* and "*Lo, We Turn to the Gentiles*" are characteristic of his style.

SIMMONS, EDWARD EMERSON, mural decorator, was born at Concord, Massachusetts, October 27, 1852. He was a nephew of Ralph Waldo Emerson. He studied in Boston and in Paris and has painted much abroad, but for the last twenty-five years has lived chiefly in New York. He began by painting Breton themes exclusively. He is known in the United States as a mural decorator, and his pictures in the Massachusetts State House and in the Library of Congress are popular favorites.

SINKEL, HENRICUS JOHANNES, was born at Almelo, Holland, in 1835. He was distinguished for his religious subjects, which he wrought with deep feeling and careful detail. He also executed some portraits and historical canvases.

SKILBECK, CLEMENT O., was a London painter who exhibited at the Royal Academy from 1884 to 1892.

SMITH, JESSIE WILCOX, is a contemporary artist living in Philadelphia, Pennsylvania. She was a kindergarten teacher until failing health compelled her to give it up; she became an artist, and has been engaged since 1890 as an illustrator. Her first actual work was in the advertising department of the Ladies' Home Journal, but her illustrations may be seen now in all the leading American magazines. "Her particular gift is the decorative use of everyday subjects," says the Bookbuyer. Her interest in little children has inspired all her work; her best-known illustrations are those for Robert Louis Stevenson's *A Child's Garden of Verse* and the series of pictures, *Children of Dickens*.

SNOWMAN, ISAAC, was a London painter of domestic scenes, who exhibited in London in 1892 and 1893.

SODOMA (sō'dō mā), whose real name was GIOVANNI ANTONIO RAZZI (1477-1549), was a native of Vercelli, Italy. He exerted a great influence upon the school of painters at Siena, just as he had been influenced by Da Vinci and Raphael. He was skilful in portraying the beauty of the human form, which he best represented in graceful figures of the Raphael-esque type. But he had no eye for harmony of composition, so that the variety of motives with which he filled his canvases destroyed the general effect. His *Adam* and *Eve* are well known. His *Saint Sebastian* in Florence and his frescoes in Siena are his masterpieces.

SOLOMON, SIMEON, was a Jewish artist who was born at Bristol, England, in 1834, and died at London, March 15, 1905. He was much under the influence of Rossetti, and is classed with the Pre-Raphaelites, but he was a distinctive artist of delicate and spiritual discernment. His subjects have been Biblical and allegorical. He was a painter, but also expressed himself characteristically in chalk. His illustrations for the Book of Ruth and the Song of Songs are especially noteworthy.

SOLOMON, SOLOMON JOSEPH, an artist of Jewish lineage, was born at London, September 16, 1860. He is a painter of classical subjects somewhat after the style of Leighton and Poynter, and he has also won distinction as a portrait painter. He is much interested in Jewish subjects, and has painted a notable *Samson and Delilah* and an allegory of the *Triumph of Judaism*.

SOLOMON, W. E. GLADSTONE, born at Sea Point, Cape Town, in 1880, was trained in England. He is principal of the School of Art at Bombay, and served in the World War. His *The Call of the World* is well known.

SONREL (sōn rēl'), ELIZABETH, is a contemporary French artist who paints Madonnas, angels, and children, usually in outdoor surroundings, with a pleasing if not vigorous sentiment.

SOORD, ALFRED U., was an English figure painter who was born in Bushey in 1867, and died, August 9, 1915. His *Sown Among Thorns* and *The Lost Sheep* are favorites and have often been reproduced.

SOROLLA Y BASTIDA (sô rôl'yä ē bäs tē'dä), JOAQUÍN, the greatest Spanish artist of our time, was born at Valencia, February 27, 1863. He studied at his home, and in Madrid, Paris, and Rome. Under the influence of the realists in Paris, his talent for vigorous drawing and splendid color developed itself in the direction of portraying the varied and brilliantly tinted life of his native country. He is particularly known among us as a successful painter of the sea, of bathers, and of fishing boats. His *Boys Swimming* is a good example of his style.

SPEED, HAROLD, is a well-known English portrait painter and illustrator, who was born, and lives, in London, and who first exhibited in 1892. He has painted many of the English celebrities of our time.

STACEY, WALTER S., was an English painter of domestic scenes, who lived in London. He exhibited at the Royal Academy from 1871 to 1891.

STROZZI (strôt'zē), BERNARDO, was born at Genoa in 1581, and died at Venice in 1641. He was a priest, and became a portrait painter. His best fresco is a *Paradise* in the Church of St. Domenico in Genoa; his *Joseph in Prison* and *Saint John the Baptist* in the same city are also noteworthy.

STRUDWICK, JOHN MELHUSH, is an English genre painter who has been exhibiting since 1877. His *Ten Virgins* is his best-known work.

STRUTT, WILLIAM, was an English painter of domestic scenes, who lived in Writtle. He exhibited at the Royal Academy from 1865 on. His well-known *Peace* is in the art museum at Lucerne, Switzerland.

STÜLER (stē'lēr), F. A., was a German artist and architect who was born in 1800 and died in 1865. He was the designer of the New Museum at Berlin.

SULLY, THOMAS, was born at Horncastle, England, in 1783, and died at Philadelphia in 1872. He came to America when he was a boy and became a portrait painter in Richmond. Then he returned to England and studied with West and Lawrence. Again he came to America, and settled in Philadelphia. He painted noteworthy portraits of Washington, Lafayette, and Queen Victoria. *The Torn Hat* is probably his most popular work.

TAYLOR, WILLIAM LADD, was born at Grafton, Massachusetts, December 10, 1854. He studied in Boston and New York and in Paris under Boulanger and Lefebvre. After considerable further study of medieval costumes and customs in foreign travel, he settled in Boston, and became a favorite painter and illustrator. He has pictured the subjects that almost everybody likes: the legends of Longfellow, popular songs from the poets, the greatest of the Psalms, and scenes of childhood from the Bible story. His compositions, reproduced both in color and in black and white, have had an enormous distribution, and some one of them can be found in almost every American home.

TESSIER (tē sī ā'), L. A., is a contemporary French artist who has painted a number of fanciful and graceful sacred pictures. His *Guardian Angels* is a familiar example.

THAYER, ABBOT HENDERSON, was born in Boston on August 12, 1849, and died May 29, 1921. After a youth of open-air life in New Hampshire, he studied in Paris under Gérôme expecting to be a painter of animals. He finally found his true place, however, in painting portraits, especially those of women. These reveal a spiritualized æsthetic emotion which was Thayer's contribution to American art. Most of his work is concerned with the mystery of womanhood and childhood, an unvarying theme, but one treated with great diversity. His *Caritas* is in the Boston Museum of Fine Arts and his portrait of *Alice Freeman Palmer* is at Wellesley, Mass.

THORWALDSEN (tôr'vål sēn), BERTEL, the greatest sculptor of Denmark, was born at Copenhagen, November 19, 1770, and died there, March 24, 1844. He has been called a "posthumous Greek" because of his classical style, which was strengthened by his long stay in Rome and his practice in copying the antique statues. He produced works that were characterized by chaste and noble feeling for form. His own favorites were mythological subjects, but in his later life he executed many monuments for churches, of which his figures of *Christ*

and *The Twelve Apostles* were most noteworthy. His *Lion of Lucerne* has a world-wide reputation, and his bas-reliefs of *Night* and *Morning* rank next in popularity.

THUMANN, PAUL, was a German painter born in 1834. He visited and painted in England, Italy, and Paris, and in 1866 became a professor in the art school at Weimar. Many poetical works were illustrated by him, among them those of Goethe, Tennyson's *Enoch Arden*, and Shakespeare's *Midsummer Night's Dream*.

TIDEX, HENRY F., was born at Worthing, England, January 7, 1815, and died at London, July 21, 1872. He was a portrait painter who had among his sitters members of the royal family. Later he devoted himself to water colors. Among his well-known subjects were *Christ Blessing Little Children* and *Judas Going out*.

TIEPOLO (tē ā'pō lō), GIOVANNI BATTISTA, was born at Venice, April 16, 1696. His father, who was a ship's captain and merchant, died when Tiepolo was a year old, leaving him a moderate fortune. He became a popular painter of frescoes for palaces and churches, and in this field is probably unexcelled. His many works may be seen in Venice, Milan, Vicenza, and Würzburg.

As his fame spread, Charles III of Spain sent for him to decorate the royal palace in Madrid in 1762, and he died there suddenly March 27, 1770, and is there buried. He was greatly influenced in style by Titian and by Veronese and has been called the "last of the old painters and the first of the moderns."

TISSOT (tē sō'), J. JAMES, was a painter and etcher whose name is known in nearly every Christian home as the portrayer of Biblical subjects. He was born at Nantes, France, in 1836, and died at Bouillon in 1902. Becoming a successful artist of secular subjects, he lived, after serving in the Franco-Prussian War, in London where he entertained lavishly. In the midst of this gay life a change came over him, as the result of a vision he saw in a church whither he had gone to get atmosphere for *The Choir Singer*. The vision haunted him; he fell ill with fever. Upon recovering, he put his vision on canvas and called it *The Ruins*. It shows a disheartened peasant and his wife seated on the ruins of a church, and Christ, crowned with thorns, taking his place beside them to comfort them.

From then on Tissot devoted himself to painting the life of Christ and Bible incidents. Though he was then fifty, he went to Palestine to get the Oriental background. In the next ten years he painted over three hundred water colors of New Testament incidents. They have been admired for their vivid realism, but criticized for a lack of spiritual insight. Tissot retired to the Abbey of Bouillon to prepare a similar series for the Old Testament, but died before completing the work.

TITIAN (tīsh'ān), whose real name was TIZIANO VECELLIO (tē zī ā'nō vā chē'lī ō), was born of good family in 1477 at Pieve in the Venetian Alps. He studied in Venice under Bellini, but was influenced most by Giorgione, his contemporary and friend. When once his reputation was made, he numbered kings, popes, and emperors among his friends and patrons. He painted for Charles V of Spain, who heaped titles and wealth upon him. Through a long life of nearly a century he produced works whose excellence make him the foremost Venetian painter. His vitality was remarkable; at ninety-nine he was still painting, putting the finishing touches upon his *Pietà*, which was to pay for his burial place. It was destined never to be finished, for the plague of 1576 stayed the hand that for three generations had dominated the art of the world.

TITO (tē'tō), ETTORE, a painter of genre, was born at Castellamare, on the Bay of Naples, in 1859.

TOPIAM, F. W. W., was born at London in 1838. He was trained in London and Paris, and became a painter of historical and religious subjects. Among his well-known pieces are *Burning the Vanities*, *A Roman Triumph*, *Naaman's Wife* and *Little Maid-servant*, and *The Dedication of Samuel*.

TRACHE (trā'kē), RUDOLF, is a contemporary German painter who lives in Dresden.

TURCHI (tōr'kē), ALESSANDRO, was born at Verona in 1582, and died at Rome in 1648. He studied and painted in Rome, treating historical, mythological, and religious

subjects. He worked entirely on small canvases, which he covered with great care. His *David with the Head of Goliath* is in Munich.

UHDE (ōō'dē), FRITZ VON, born in Saxony in 1848, was an army officer, who, at the age of twenty-nine, decided to become an artist. He studied under Munkácsy and soon became a leader in the new realistic school of painting. He was most successful as a painter of religious themes. He died in Munich in 1911.

USSI (ōō'sē), STEFANO, was a painter of historical subjects and genre. He was born in Florence in 1822, and died there in 1901. He studied at Florence and at Rome. He was one of the best artists of the Italian school of his day. On one occasion he went to Egypt and painted for the khedive.

VAN DER GOES (văn dēr gōōs'), HUGO, was a Flemish painter of whom nothing is known prior to his joining an artists' guild in Ghent. He was probably born about 1435. As designer and decorator he was employed by Flemish princes for their pageants and festivities. He made his fortune by devising the method of painting on canvas instead of wood, and was overwhelmed with orders for pictures in the new style. Retiring to a monastery near Brussels he continued to paint, until his mind became unbalanced by worry over inability to complete his orders, about nine years' work, and by doubts as to his salvation. He died in 1482.

VAN DYCK (văn dīk), SIR ANTHONY, was a Flemish painter, born at Antwerp in 1599. He began his art studies at the age of ten, by fifteen was a student of Rubens, and at nineteen was a member of the guild of Antwerp.

In Italy he spent several years in study, where he also made a great impression by his ability as painter of portraits. Many noble families of Italy sat to him, and he painted over one hundred pictures before his return to Antwerp. He was soon making portraits of all the notables of Europe. To this period belong, also, his great altar pieces.

In 1632 he went to England, where he remained the rest of his life as court painter to King Charles I. He made about thirty-eight portraits of the king and almost as many of the queen, besides numerous others of the royal children. Van Dyck died in London in 1641. Possessing a "sensitive and melancholy nature, he was elegiac in his sacred subjects and aristocratic in his portraits."

VEDDER, ELIHU, painter, sculptor, illustrator, and mural painter, was born at New York, February 26, 1836. He studied in Paris and in Italy, but did his artistic work in this country. His illustrations of the Rubaiyat won him world-wide renown. His paintings in the Library of Congress are also well known; among them are *Good Administration*, *Good Government*, *Corrupt Legislation* and *Anarchy*. A note of mystery pervades his work, which deals with spiritual abstractions without allurements of color or surface. He has been called "a hypnotic painter," and "the Blake of America." His *Lazarus* and his *Samson* are noteworthy. He was also the author of one novel and a volume of verse. In 1867 he made his permanent residence in Rome, where he died January 29, 1923.

VELÁSQUEZ (vē lās'kēth), DIEGO RODRIGUEZ DA SILVA, was born at Seville, June 6, 1599. After receiving a liberal education, he was placed in the studio of Francisco Herrera the elder, who strongly influenced his pupil. Soon repelled by Herrera's harsh temper, Velázquez betook himself to Francisco Pacheco, whose daughter he married in 1618. Four years later, visiting Madrid, he was presented to Olivárez, then Philip IV's powerful minister, and royal favor followed. In the autumn of 1623 he completed a portrait of the king, who was so pleased with it that he made Velázquez painter of the royal household, and declared that no one else should paint his portrait—a rule relaxed only in the case of Rubens, when he visited Madrid on a diplomatic mission in 1628. On the latter's advice, Velázquez went to Italy in 1629, spending two years in Venice, Rome, and Naples, where he formed a friendship with Ribera, his famous fellow-countryman. When in Rome he painted the celebrated portrait of *Pope Innocent X.*, now in the Doria Palace, for which he refused any reward.

On his return to Madrid, the king appointed him a studio in the Alcázar Palace, and the painter entered upon the most brilliant part of his artistic career. Of the many masterly works of this period, it is sufficient to mention the *Crucified Christ*, *Equestrian Portrait of*

Philip, and the *Surrender of Breda* all painted in Madrid. The year after his return to Spain, Philip IV. appointed him *Aposentador Mayor*, a high office in the royal household, which, unfortunately, diverted much time and attention from his art. To this period belong the pictures known as the *Tapestry Weavers*, the famous *Las Meninas*, the *Alonso Cano*, and many fine portraits of the royal family. Worn out by official duties incident to the marriage of the Infanta Maria Teresa to Louis XIV of France, Velásquez died of fever at Madrid, August 6, 1660.

If you had asked, a few years ago, who were the world's four greatest painters you would have been promptly told, Michelangelo, Da Vinci, Raphael, and Titian. Today should you ask an artist, he would probably mention Velásquez, Rembrandt, and Titian but would hesitate before naming a fourth. In any case he would name Velásquez first.

This great Spaniard has come to his crown slowly. The fact that he painted little but portraits and those mostly court pictures of one family, has delayed the appreciation of his wonderful skill. His motto was "Truth, not Beauty," and this sincerity made him a lifelong student of light and tone, and of the effects that light gives to all that it touches. For honest realism, for beauty of light, for simplicity and sincerity, for portrayal of character, for strength and sweetness, for consummate mastery of every technical difficulty which enables him to express all these, he has no equal. He has justly been called "the painter who certainly attained the power of representing all that can be seen of a picture with greater truth and greater facility than any other artist that ever lived."

His *Maids of Honor* is his masterpiece, perhaps the most brilliantly perfect picture in the world. His *Tapestry Weavers* is a close second. His portraits of *Philip IV* are world-famous. He painted a few sacred subjects, among which are notable a *Christ at Emmaus*, an *Adoration of the Wise Men*, and a *Christ on the Cross*.

VILLEGAS (vēl yā'gās), José, a Spanish painter, was born in 1848. He studied in Seville, where he became the imitator of Velásquez and Titian. He was a colorist of distinction, and became known as a vigorous illustrator of Old Testament subjects.

VINCI (vín'chē), LEONARDO DA, the son of a notary, was born at Vinci near Florence, but was brought up in the latter city. His was a wonderfully gifted nature, whether as architect, sculptor, painter, engineer, anatomist, botanist, mathematician, astronomer, poet, or musician; he was always an originator and discoverer, strong as a giant and beautiful even into old age.

Very little is known of him until in 1487 he entered the service of the Duke of Milan, with whom he stayed sixteen years. During this time his activities covered a variety of fields, from irrigation to sculpture and painting. To this period belong the *Mona Lisa*, undoubtedly his most famous picture, and *The Last Supper* which, before it fell into ruin, was his greatest left to us. Da Vinci was so fond of experimenting with pigments and surfaces that some of the works his contemporaries rated highest have not endured. "The world, perhaps, contains no example of a genius so universal as Leonardo's." He died in Paris in 1516, and was buried in the royal chapel at Amboise.

VOGEL VON VOGELSTEIN (fō'gēl fōn fō'gēl stēn), KARL, was born at Wildenfels, Saxony, June 26, 1788, and died at Munich, March 4, 1868. He was a portrait painter, and became a painter of historical and religious subjects. He decorated the royal chapel at Pillnitz with *Ten Scenes in the Life of the Virgin*. Among his sacred pictures were a *Temptation of Christ*, a *Christ Crucified*, and a *Raising of Lazarus*.

VRIENDT (vrēnt), JULIAAN DE, was a Dutch artist who was born in 1842. His travels to Jerusalem and the Orient prepared him to present the atmosphere of the Biblical themes, which he handled in a realistic fashion.

WALKER, HENRY OLIVER, painter and mural decorator, was born at Boston, May 14, 1843. He studied under Bonnat in Paris, and has painted in New York. Aside from his achievements as a figure painter, he is best known for his frescoes in the Library of Congress, the Appellate Courts, New York, and in the Massachusetts and Minnesota State Capitols.

His *Landing of the Pilgrims*, in the State Capitol, Boston, is very well known, while his *Morning Vision*, in the Metropolitan Museum, New York, is the favorite of his works.

WALKER, HORATIO, was born at Listowel, Ontario, 1858. Largely self-taught, he began his work as a painter of miniatures, but now devotes himself almost entirely to depicting the rustic life of the peasant types on the Isle of Orleans in the St. Lawrence River. His *Plowing* is a good example of this work. His subjects are the same as Millet's, but he treats them in a more impersonal manner. His color is always rich, and he loves to paint the depth and infinity of the sky in contrast with the stability of human life and of nature. Like Millet he has chosen a few sacred subjects, which he has handled with deep reverence and impressiveness. Among these, an *Ave Maria* and a *Roadside Crucifix* are noteworthy.

WALTON, ELIJAH, was an English landscape painter whose works, to the number of twenty-two, have been exhibited at Birmingham, England.

WATTS, GEORGE FREDERICK (1817-1904), English artist, will be remembered as the painter of allegories. The purpose of his art was stated in his own words when he said: "My intention has not been so much to paint pictures that will charm the eye, as to suggest thoughts that will appeal to the imagination and the heart, and kindle all that is best and noblest in humanity."

Watts, the son of a piano tuner, was born in London in 1817. At twelve he was an illustrator and at twenty he began to exhibit. He not only studied art in Italy but joined an archaeological expedition to Asia Minor. He painted many fine portraits during his long career and had all sorts of honors heaped upon him. Always modest and retiring, he had an earnest desire to serve the world through his art, and with that purpose painted mostly pictures that express great truths of life. He kept most of his canvases until his death in 1904, when they became his gift to the nation. They may be seen in the Tate Gallery, London. His *Hope* and *Sir Galahad* are the most popular.

WAUGH, FREDERICK JUDD, was born at Bordontown, New York, September 13, 1861. His father, mother, and sister were artists. He studied in Philadelphia and in Paris. He is one of our best painters of the sea, loving it especially in its rage and glory. *The Great Deep* and *Roaring Forties* are two of his best canvases.

WEHLE (vā'lē), JOHANN R., was born at Redeburg, Germany, June 4, 1848. He studied at Dresden and has been a professor in the Academy there. He is known as a genre painter and a painter of ideal figures. He has decorated churches with frescoes.

WEILAND, JAMES, is a contemporary American painter, who was born in Toledo, Ohio. He studied in New York, Munich, and Paris.

WEIR, ROBERT WALTER, was born at New Rochelle, New York, June 18, 1803. He studied in Florence and Rome, and on his return became professor of drawing at West Point. He painted *Christ in the Garden* and *Our Lord on the Mount of Olives*. His *Embarkation of the Pilgrims* is in the Capitol at Washington.

WENCKER (vĕnk'ĕr), JOSEPH, was a painter of Strassburg, Germany, a pupil of Gérôme. In 1877 he won the grand prize at Rome. The following year he painted *The Stoning of Stephen*.

WILLIAMS, CHRISTOPHER DAVID, was born at Maesteg, Wales, January 7, 1873. He was trained in England. He has painted several historical and scriptural subjects and many portraits, among which is a notable one of David Lloyd George. A well-known picture is his *Remorse of Saul*.

WYLIE, JENNIE, is a contemporary English artist whose delicate drawings of Scriptural events have much grace and spirit.

YEAMES, W. Y., was born in Russia, December 18, 1835. He studied in Russia and in Florence, but painted in England, where he became an academician and also librarian of the Royal Academy. He painted a popular *Last Supper*.

ZAMPIERI (tsām pī ēr'ē), DOMENICO, better known as DOMENICHINO (dō mā nē kē'no), was born at Bologna in 1581, and died at Naples in 1641. He was a friend and fellow-pupil of Guido Reni, and enjoyed the patronage of Cardinal Borghese for whom he did some important frescoes, notably *Diana and Her Nymphs*. Zampieri's success so aroused the jealousy of rival painters that he was practically driven from Rome, and spent many years working quietly in Bologna. Later Gregory XV recalled him to Rome to be architect of the Vatican, where one of his most important works is *The Communion of Saint Jerome*. His last work was in the cathedral at Naples where he labored ten years under great opposition from three Neapolitan artists, one of whom was Ribera. He died suddenly with his work unfinished, and so suspicious were the circumstances that he is supposed to have been poisoned.

ZIMMERMANN, ERNST KARL, was born at Munich, April 24, 1852, and died there, November 15, 1901. He studied in the Munich Academy with his father, and perfected himself by travel in Belgium and Italy. He was a history and genre painter, and won several medals for excellence, especially as a colorist. His *Christ and the Fisherman*, which made him famous, was first shown at the Jubilee Exhibition in Berlin, in 1886.

NOTE:—For the pronunciation of the names of artists, use the key at the bottom of each page of the "Dictionary and General Index," page 373.

POETRY

A CHILD SHOULD ALWAYS SAY WHAT'S TRUE	<i>R. L. Stevenson</i>	MBB:203
A LITTLE CHILD MAY HAVE A LOVING HEART		MBB:207
AARON, THE HIGH PRIEST	<i>Sirach</i>	6:359
ABRAHAM'S LIFE, THE SUMMARY OF	<i>Sirach</i>	1:38
ADMONITION	<i>Ben Jonson</i>	6:19
ALAS MY NOBLE BOY! THAT THOU SHOULDST DIE	<i>N. P. Willis</i>	2:141
ALL THESE TRUST TO THEIR HANDS	<i>Sirach</i>	6:169
ALL THINGS BRIGHT AND BEAUTIFUL	<i>C. Frances Alexander</i>	MBB:288
AND ISN'T IT, MY BOY OR GIRL		MBB:204
AS JACOB SERVED FOR RACHEL		1:71
AWAY IN A MANGER, NO CRIB FOR HIS BED	<i>Luther</i>	MBB:219
BABE OF BETHLEHEM, THE	<i>C. Frances Alexander</i>	MBB:36
BABYLON	<i>Robert Southey</i>	4:204
BALLAD OF HEROES, A	<i>Austin Dobson</i>	3:295
BEAUTIFUL WOMAN, A	<i>Sirach</i>	6:51
BE WITH ME, LORD, THROUGHOUT THIS DAY	<i>G. I. Liland</i>	MBB:180
BEFORE WE EAT THE FOOD PREPARED	<i>W. Aller</i>	MBB:157
BLEST LAND OF JUDEA	<i>John G. Whittier</i>	7:253
BLUEBIRD, THE	<i>Emily H. Miller</i>	MBB:79
BOAT, THE	<i>George MacDonald</i>	7:50
BROTHER OF JESUS, THE	<i>Harry Kemp</i>	7:23
BUILD IT WELL, WHATE'ER YOU DO		MBB:205
BURIAL OF MOSES, THE	<i>C. Frances Alexander</i>	1:232
CAIN BUILDS THE CITY OF ENOCH	<i>Lloyd Mifflin</i>	3:19
CAVE OF ADULLAM, THE	<i>Charles Lamb</i>	2:43
CHAMBER OVER THE GATE, THE	<i>H. W. Longfellow</i>	2:142
CHARACTER OF A HAPPY LIFE, THE	<i>Henry Wotton</i>	MBB:384
CHILDREN OF THE BIBLE	<i>W. H. Parker</i>	MBB:389
CHRIST AND THE LITTLE ONES	<i>Julia Gill</i>	MBB:274
CHRIST IN THE TEMPEST	<i>St. Anatolius</i>	7:92
CONFLICT ENDED, THE	<i>Matthew Arnold</i>	7:280
COÖPERATION IN THE COMMONWEALTH	<i>Shakespeare</i>	6:296
COW, THE	<i>R. L. Stevenson</i>	MBB:104
CRY OF THE PEOPLE, THE	<i>Ebenezer Elliot</i>	2:192
DANIEL	<i>Richard Wilton</i>	3:143
DAUGHTER OF JEPHTAH, THE	<i>Tennyson</i>	1:320
DAVID	<i>Sirach</i>	2:115
DAVID'S SONG TO THE HARP	<i>Browning</i>	2:40
DEAR ANGEL! EVER AT MY SIDE	<i>Frederick W. Faber</i>	MBB:182
DEAR FATHER IN HEAVEN, WE THANK THEE TODAY		MBB:176
DEAR JESUS, LOOK DOWN FROM ABOVE		MBB:149
DEATH OF EZEKIEL'S WIFE, THE	<i>H. E. Lewis</i>	4:68
DESTRUCTION OF SENNACHERIB, THE	<i>Lord Byron</i>	2:264
DISCIPLINE OF THE MOUTH, THE	<i>Sirach</i>	6:289
DO WHATE'ER YOU HAVE TO DO		MBB:205
DREAMS		MBB:XVIII

EARLY TO BED AND EARLY TO RISE		MBB:203
EASTER PRAYER, AN	<i>Augusta Powell</i>	MBB:83
ELIJAH	<i>Sirach</i>	3:100
ELISHA	<i>Richard Wilton</i>	3:122
EPITAPH, THE	<i>Katharine T. Hinkson</i>	5:9
ESTHER	<i>Florence Weisberg</i>	3:190
FAITHLESS SHEPHERDS	<i>Milton</i>	5:106
FALL OF JERICO, THE	<i>Victor Hugo</i>	1:248
FAMILY BIBLE, THE	<i>Frederick E. Pierce</i>	9:98
FATHER DEAR, I FAIN WOULD THANK THEE		MBB:153
FATHER OF ALL, IN HEAV'N ABOVE	<i>Patty S. Hill</i>	MBB:126
FATHER WE LOOK TO THEE, AND PRAY		MBB:151
FATHER, WE THANK THEE FOR THE NIGHT	<i>Rebecca J. Weston</i>	MBB:151
FELLOWSHIP OF ALL THE SAINTS, THE	<i>W. W. How</i>	8:186
FINDING OF MOSES, THE	<i>Charles and Mary Lamb</i>	1:143
FIRST SNOWSTORM—A GLORIOUS SIGHT	<i>Winifred Douglas</i>	MBB:74
FORBID THAT WE, LIKE BEAST AND BIRD	<i>G. I. Liland</i>	MBB:155
FOR FRIENDS AND NEIGHBORS DO WE PRAY	<i>W. Alter</i>	MBB:173
FOR HEALTH AND STRENGTH AND DAILY FOOD	<i>Emma Ball</i>	MBB:156
FOR LIFE AND HEALTH AND STRENGTH	<i>M. R. Hofer</i>	MBB:174
FOR OUR QUIET SLEEP ALL NIGHT	<i>W. C. Gannett</i>	MBB:153
FOR THIS NEW MORNING WITH ITS LIGHT	<i>Ozora S. Davis</i>	MBB:149
FOR THOU WITHIN NO WALLS CONFINED	<i>William Couper</i>	MBB:238
FRIENDSHIP		6:291
GALILEE, IN	<i>Mary F. Butts</i>	7:103
GIFTS	<i>Emma Lazarus</i>	4:274
GOD THE ARCHITECT	<i>Harry Kemp</i>	5:12
GOD BLESS THEE, ABSENT LOVED ONE		MBB:182
GOD IS GREAT, AND GOD IS GOOD	<i>Gerrit Verkuyl</i>	MBB:155
GOD IS LOVE	<i>Jane E. Leeson</i>	MBB:428
GOD, THAT MADEST EARTH AND HEAVEN	<i>Lyman Abbott</i>	MBB:167
GOOD LITTLE BOYS SHOULD NEVER SAY	<i>Elizabeth Turner</i>	MBB:191
GOOD NIGHT	<i>Victor Hugo</i>	MBB:71
GRACIOUS LORD, WE LOOK TO THEE		MBB:169
GREEN THE HILLS AND LOVELY	<i>M. Scott Hayercraft</i>	MBB:269
GRIEF OF THE EXILES, THE	<i>Lord Byron</i>	2:314
GROW OLD ALONG WITH ME	<i>Browning</i>	6:391
HABAKKUK'S PRAYER	<i>William Broome</i>	4:57
HAPPY HEARTS AND HAPPY FACES	<i>R. L. Stevenson</i>	MBB:196
HARK! THE CHURCH BELL'S PLEASANT SOUND	<i>Laura E. Richards</i>	MBB:169
HAVE YOU HAD A KINDNESS SHOWN	<i>Henry Burton</i>	MBB:193
HAYLOFT, THE	<i>R. L. Stevenson</i>	MBB:112
HE THAT DOETH THE WILL	<i>H. W. Longfellow</i>	8:302
HE WHO REGARDETH DREAMS	<i>From "Ecclesiasticus"</i>	6:202
HE WHO SPEAKS WITH LYING TONGUE		MBB:201
HEARTS, LIKE DOORS, WILL OPE WITH EASE		MBB:208
HEAVENLY FATHER, BLESS THIS FOOD		MBB:155
HEAVENLY FATHER, I THY CHILD	<i>G. I. Liland</i>	MBB:169
HEAVENLY LADDER, THE	<i>W. A. Cox</i>	1:67
HEBREW HYMN	<i>Sir Walter Scott</i>	1:175
HELPER OF HIS MOTHER, THE	<i>M. W. Stryker</i>	MBB:270
HERE A LITTLE CHILD I STAND	<i>Robert Herrick</i>	MBB:157

HIGH PRIEST COMES FORTH, THE	<i>Sirach</i>	6:220
HOLY CITY, THE	<i>W. R. Bowie</i>	8:412
HOLY FATHER, WE WOULD THANK THEE		MBB:174
HOLY LIGHT, THE	<i>George J. Holland</i>	4:xvi
HOLY NIGHT	<i>Evelyn Beale</i>	MBB:34
HOLY NIGHT, THE	<i>Alfred Domett</i>	7:19
HOW MANY DEEDS OF KINDNESS	<i>Fanny Van Alstyne</i>	MBB:212
HOW SEEMED IT TO THE LAD?		1:34
I ASKED THE LITTLE JOYOUS BIRD		MBB:210
I HAVE LEARNED TO LOOK ON NATURE	<i>William Wordsworth</i>	5:1
I LIKE LITTLE PUSSY	<i>Jane Taylor</i>	MBB:197
IF A TASK IS ONCE BEGUN		MBB:205
IF YOU'RE TOLD TO DO A THING	<i>Phoebe Cary</i>	MBB:191
IF YOU'VE TRIED AND HAVE NOT WON	<i>Phoebe Cary</i>	MBB:203
IN A COUNTRY FAR AWAY	<i>Mary H. Knox</i>	MBB:33
IN EITHER HAND THE HASTENING ANGEL CAUGHT	<i>Milton</i>	3:14
IN MY WORK AND IN MY PLAY	<i>J. T. Sunderland</i>	MBB:165
IN PRAISE OF LITTLE CHILDREN	<i>William Canton</i>	MBB:414
INTO THE WOODS MY MASTER WENT	<i>Sidney Lanier</i>	7:139
IT MATTERS NOT WHAT IT MAY BE	<i>W. Alter</i>	MBB:178
IT'S DINNER TIME; I'M AT MY PLACE		MBB:154
ISAAC, THE MEDITATION OF	<i>Richard Wilton</i>	1:54
JESUS, TENDER SHEPHERD, HEAR ME	<i>Mary L. Duncan</i>	MBB:161
JEW'S WALLING PLACE, AT THE	<i>Louis Federleicht</i>	4:185
JOG ON, JOG ON THE FOOTPATH WAY	<i>Shakespeare</i>	MBB:196
JONAH	<i>Harry Kemp</i>	3:200
JOSHUA, A EULOGY OF	<i>Sirach</i>	1:273
JOSIAH	<i>Sirach</i>	2:282
JUDITH	<i>T. B. Aldrich</i>	3:220
KEEP MY LITTLE VOICE TODAY		MBB:149
KIND HEARTS ARE THE GARDEN		MBB:194
KINGDOM BEYOND THE WORLD, THE	<i>Testament of Job</i>	6:401
LAMBKINS	<i>Christina G. Rossetti</i>	MBB:115
LIGHT	<i>Maud Frazer Jackson</i>	8:257
LITTLE CHILDREN, NEVER GIVE		MBB:199
LITTLE DEEDS OF KINDNESS	<i>Julia Fletcher Carney</i>	MBB:194
LITTLE LORD JESUS, WHO USED TO PLAY	<i>Mary Youngs</i>	MBB:41
LIVING TEMPLE, THE	<i>Oliver Wendell Holmes</i>	6:392
LORD, HELP ME EVERY DAY		MBB:161
LORD, HELP ME LIVE FROM DAY TO DAY	<i>Charles D. Meigs</i>	MBB:171
LORD, I THANK THEE FOR THE NIGHT		MBB:153
LORD JESUS, BE OUR HOLY GUEST		MBB:157
LORD, WHEN WE HAVE NOT ANY LIGHT	<i>Annie Matheson</i>	MBB:165
LOVE THAT CHILDREN KNOW, THE	<i>C. Frances Alexander</i>	MBB:4
MACCABEES, THE	<i>Marion Hartog</i>	3:338
MARY	<i>Alfred Tennyson</i>	7:227
MERRY HEART, A	<i>Christina G. Rossetti</i>	6:283
MOSES	<i>Sirach</i>	1:231
MOSES WATCHING THE BATTLE	<i>Richard Wilton</i>	1:188
MY FATHER HEAR MY PRAYER		MBB:162
MY GARDEN	<i>T. E. Brown</i>	3:4
MY SON	<i>Anne B. Payne</i>	MBB:144

NATIVITY, THE	<i>John Milton</i>	7:3
NAZARETH		7:32
NAZARETH SHOP, THE	<i>Robert McIntyre</i>	MBB:271
NEED FOR MEN, THE	<i>J. G. Holland</i>	4:124
NEHEMIAH	<i>Sirach</i>	3:282
NOT AT SOME FUTURE TIME, DEAR LORD		MBB:52
NOT THE THINGS THAT I LIKE TO DO		MBB:199
NOW I LAY ME DOWN TO REST		MBB:153
NOW I LAY ME DOWN TO SLEEP		MBB:158
NOW I LAY ME DOWN TO SLEEP	<i>Henrietta R. Eliot</i>	MBB:158
NOW THE DAY IS OVER	<i>S. Baring-Gould</i>	MBB:69
O FATHER, BE THOU NEAR	<i>A. D. Salisbury</i>	MBB:179
O FATHER, HEAR OUR EVENING PRAYER	<i>Abbie Farwell Brown</i>	MBB:172
O FATHER, MAY WE SEEK THY FACE	<i>A. D. Salisbury</i>	MBB:184
O GOD, HERE BY MY BEDSIDE WHITE		MBB:185
O GRANT THY BLESSING, GOD, TO REST	<i>J. Vinson Stephens</i>	MBB:157
O MASTER, LET ME WALK WITH THEE	<i>Washington Gladden</i>	8:265
O WHAT CAN LITTLE HANDS DO		MBB:209
OF ALL THE MANY, MANY GIFTS	<i>G. I. Liland</i>	MBB:174
OLD LAW AND THE NEW, THE	<i>Matthew Arnold</i>	7:285
ONCE A LOVELY, SHINING STAR	<i>Lydia A. C. Ward</i>	MBB:139
ONE STEP AND THEN ANOTHER		MBB:193
OUR LOVING HEAVENLY FATHER		MBB:171
OUR WILDERNESS JOURNEY	<i>H. C. G. Moule</i>	5:85
OUT IN THE FIELDS WITH GOD	<i>Elizabeth B. Browning</i>	5:25
PATHWAYS OF THE HOLY LAND, THE	<i>Elizabeth R. Charles</i>	7:86
PARADISE	<i>Christina G. Rossetti</i>	3:7
PILLAR OF CLOUD AND OF FIRE, THE	<i>Henry Rogers</i>	3:342
PRaise OF FAMOUS MEN, THE	<i>Sirach</i>	2:195
PRAYER	<i>James Montgomery</i>	8:362
PRAYER, A	<i>A. D. Salisbury</i>	MBB:134
PRAYER, THE FIRST	<i>Thomas E. Brown</i>	MBB:147
PRESENT CRISIS, THE	<i>James Russell Lowell</i>	8:xvi
PROMISED LAND, THE	<i>Jessie E. Sampter</i>	4:166
PROPHETS		4:109
QUO VADIS?	<i>John Oxenham</i>	8:45
RAIN		MBB:87
RAISING OF SAMUEL, THE	<i>Lord Byron</i>	2:78
REBUILDING OF THE TEMPLE, THE		3:245
RECESSIONAL	<i>Rudyard Kipling</i>	4:160
RESTORATION OF ISRAEL, THE	<i>James Montgomery</i>	3:259
RETRIBUTION	<i>Sirach</i>	1:313
RETURN TO BETHEL, THE	<i>Schuyler E. Sears</i>	1:83
RUTH	<i>Thomas Hood</i>	3:166
SAINTS, THE	<i>F. W. H. Myers</i>	8:348
SAMSON	<i>Milton</i>	3:63
SAMUEL	<i>Sirach</i>	1:338
SERVICE OF SONG, A	<i>Sirach</i>	6:206
SILENT YEARS, THE	<i>Priscilla Leonard</i>	7:34
SMITH AND THE POTTER, THE	<i>Sirach</i>	6:175
SOLOMON	<i>Sirach</i>	2:156

SONG OF THE GLORY OF THE HEAVENS, A	<i>Sirach</i>	5:18
SONS OF BEZAELE, THE	<i>Israel Zangwill</i>	6:185
SO SHORT A TIME	<i>Eleanor R. Wilson</i>	MBB:29
STEPHEN AND SAUL	<i>John Oxenham</i>	8:26
STORY OF JESUS		MBB:213
SUMMER STUDIES	<i>Harriet B. Stowe</i>	5:14
SUNSHINE AND RAIN	<i>G. I. Liland</i>	MBB:93
THANKS WE GIVE THEE, HEAVENLY FATHER	<i>J. T. Sunderland</i>	MBB:173
THE BOUNTEOUS HARVEST THAT WE SEE	<i>A. D. Salisbury</i>	MBB:175
"THE LORD GOD PLANTED A GARDEN"	<i>Dorothy Gurney</i>	3:4
THE OLD YEAR NOW IS PAST AND GONE	<i>W. Alter</i>	MBB:185
THE TOILS OF DAY ARE OVER		MBB:166
THE WORLD IS SO FULL OF A NUMBER OF THINGS	<i>R. L. Stevenson</i>	MBB:195
THE WORLD'S A VERY HAPPY PLACE	<i>Gabriel Setoun</i>	MBB:175
"THEY LOVED NOT THEIR LIVES UNTO THE DEATH"	<i>James Russell Lowell</i>	8:250
THIS HOLY DAY IS THINE	<i>A. D. Salisbury</i>	MBB:180
THIS IS THE FIRST AND GREAT COMMAND		MBB:437
THOUGH I SPEAK AND NO ONE ANSWERS	<i>C. Frances Alexander</i>	MBB:186
THY KINGDOM COME		7:322
THY NEIGHBOR	<i>William B. O. Peabody</i>	7:359
THY VENGEANCE GAVE US TO THE STRANGER'S HAND	<i>Henry Hart Milman</i>	2:311
'TIS A LESSON YOU SHOULD HEED	<i>Phoebe Cary</i>	MBB:203
TOWER OF BABEL, THE	<i>Nicholas Michell</i>	3:34
TRIBES OF THE WANDERING FOOT AND WEARY BREAST	<i>Lord Byron</i>	2:375
TRUTH IS HONEST, TRUTH IS SURE		MBB:201
TUBAL CAIN	<i>Charles Mackay</i>	3:21
TYRE	<i>Richard H. Froude</i>	4:209
VICTOR	<i>Shakespeare</i>	8:283
VISION OF BELSHAZZAR	<i>Lord Byron</i>	3:147
VOICES, THE	<i>Goethe</i>	4:xii
WALKING WITH PAUL		8:172
WATERS FROM THE EASTERN GATE, THE	<i>F. W. H. Myers</i>	4:76
WE ARE BUILDING EVERY DAY		MBB:205
WE ARE SOWING, DAILY SOWING		MBB:402
WE BARTER LIFE FOR POTTAGE	<i>John Keble</i>	1:64
WE COME WITH THANKS TO THEE		MBB:157
WE FOLD OUR HANDS THAT WE MAY BE		MBB:161
WE OFFER THANKS TO THEE, O LORD	<i>C. P. Arden</i>	MBB:155
WE PLOW THE FIELDS AND SCATTER	<i>Matthias Claudius</i>	MBB:109
WE THANK THEE, HEAVENLY FATHER		MBB:174
WHAT DOES LITTLE BIRDIE SAY	<i>Tennyson</i>	MBB:81
WHEN ALL THE BIRDS ARE FAST ASLEEP		MBB:167
WHEN AT ONCE THE TRUTH YOU'VE TOLD		MBB:201
WHEN I PUT MY DOLLY TO BED AT NIGHT		MBB:177
WHEN I WAKE UP WITH SMILING FACE	<i>Abbie Farwell Brown</i>	MBB:72
WHEN SOFTLY BROODING DARK COMES DOWN	<i>Lillias C. Nerin</i>	MBB:158
WHEN THE LITTLE CHILD AWAKETH		MBB:149
WHENE'ER A TASK IS SET FOR YOU		MBB:204
WHERE THE BIRDIES GO		MBB:77
WHILE SINKS THE WEARY WORLD TO REST	<i>C. P. Arden</i>	MBB:166

WHO SAYS, "I WILL," TO WHAT IS RIGHT
 WHO WILL TAKE THE LITTLE BABY
 WIND, THE
 WISDOM, THE PURSUIT OF
 WISE KING, A
 WONDERFUL WORLD, THE
 WORD, THE
 WORK WHILE YOU WORK
 WORKS OF GOD, THE

Christina G. Rossetti
Sirach
Sirach
William Brighty Rands
Richard Realf
John Keble

MBB:199
 MBB:351
 MBB:95
 6:24
 6:212
 MBB:7
 5:32
 MBB:204
 5:153

ILLUSTRATIONS

AARON	<i>Botticelli</i>	1:220
AARON BLESSING THE PEOPLE	<i>Isings</i>	6:358
AARON FILLING THE LAMPS	<i>Simeon Solomon</i>	6:222
ABANA AT DAMASCUS, RIVER	<i>Photograph</i>	2:228
ABANA RIVER, THE	<i>Photograph</i>	3:112
ABIGAIL AND DAVID	<i>Repin</i>	2:66
ABIGAIL WELCOMING DAVID	<i>Isings</i>	2:68
ABIMELECH, DEATH OF	<i>Gustave Doré</i>	1:312
ABISHAI SAVING THE LIFE OF DAVID	<i>Gustave Doré</i>	2:106
ABRAHAM AND ISAAC	<i>Simeon Solomon</i>	MBB:303
ABRAHAM AND SARAH	<i>J. J. Tissot</i>	1:17
ABRAHAM AND THE THREE MESSENGERS	<i>Émile Lévy</i>	1:19
ABRAHAM, CARAVAN OF	<i>J. J. Tissot</i>	1:6
ABRAHAM PLEADS FOR SODOM AND GOMORRAH	<i>J. W. Schirmer</i>	1:21
ABRAHAM, THE TESTING OF	<i>Fritz von Uhde</i>	1:32
ABRAHAM'S OAK	<i>Photograph</i>	1:344
ABRAHAM'S SACRIFICE	<i>Rembrandt</i>	1:31
A CHURCH—FRONT VIEW	<i>Drawing</i>	9:23
A CHURCH—SIDE VIEW	<i>Drawing</i>	9:23
ACRE, VIEW IN THE OLD CITY OF	<i>Photograph</i>	3:332
ACRE, VIEW OF, FROM THE BAY	<i>Photograph</i>	9:143
ADAM	<i>Raphael</i>	3:8
ADAM, THE CREATION OF (sepia)	<i>Michelangelo</i>	3:3
ADORATION OF THE KINGS	<i>Gentile da Fabriano</i>	9:196
ADORATION OF THE SHEPHERDS, THE	<i>Murillo</i>	7:11
ADORATION OF THE SHEPHERDS, THE	<i>Van der Goes</i>	9:202
ADORATION OF THE WISE MEN, THE	<i>W. A. Bouguereau</i>	MBB:450
ADORING THE CHILD	<i>Ippar</i>	MBB:440
ADULLAM, CAVE OF	<i>Photograph</i>	2:51
AHAB AND ELIJAH	<i>Frank Dicksee</i>	3:95
AHAB AND JEZEBEL	<i>T. M. Rooke</i>	3:91
AHAB AND NABOTH	<i>T. M. Rooke</i>	3:92
AHAB PIERCED BY AN ARROW	<i>J. J. Tissot</i>	2:337
ALEXANDER THE GREAT AT ISSUS, VICTORY OF	<i>Mosaic</i>	3:296
ALEXANDRIA, EGYPT	<i>Photograph</i>	8:426
ALEXANDRIA, EGYPT	<i>Photograph</i>	9:176
ALICE FREEMAN PALMER MEMORIAL, THE	<i>Daniel C. French</i>	6:15
ALMSDEEDS OF DORCAS	<i>W. C. T. Dobson</i>	8:31
ALMSGIVING	<i>G. W. Cape</i>	5:279
ALWAYS THANKFUL	<i>Photograph</i>	5:129
AMONG THE BOULDERS	<i>Photograph</i>	5:275
AMOR-CARITAS	<i>Saint Gaudens</i>	8:237
AMORITES, CONQUEST OF THE	<i>J. J. Tissot</i>	1:221
AMOS	<i>John S. Sargent</i>	4:8
ANANIAS, SO-CALLED HOUSE OF, DAMASCUS	<i>Photograph</i>	8:59
ANARCHY	<i>Elihu Vedder</i>	4:140
ANATHOTH, HOME OF JEREMIAH	<i>Photograph</i>	4:38
ANCIENT SYRIAC VERSION OF THE GOSPELS	<i>Photograph</i>	9:99

ANDREW	<i>Ribera</i>	7:60
ANDREW, THE APOSTLE	<i>Ribera</i>	8:271
ANGEL IN PRAYER	<i>Filippino Lippi</i>	5:262
ANGEL WITH THE FLAMING SWORD, THE	<i>E. H. Blashfield</i>	3:13
ANGEL WITH TRUMPET	<i>Fra Angelico</i>	9:68
ANGEL WITH A VIOL	<i>Cima da Conegliano</i>	MBB:405
ANGELS	<i>Botticelli</i>	MBB:444
ANGELS	<i>Reynolds</i>	5:11
ANGELS, ADORING	<i>Filippino Lippi</i>	MBB:166
ANGELS, GROUP OF	<i>Van Dyck</i>	MBB:206
ANGELUS, THE	<i>Millet</i>	5:118
"ANNO DOMINI"	<i>Edwin Long</i>	7:18
ANNUNCIATION, THE	<i>Andrea della Robbia</i>	9:67
ANTIOCH FROM MOUNT SILPIUS, MODERN	<i>Photograph</i>	9:187
ANTIOCH IN ASIA MINOR	<i>Photograph</i>	8:108
ANTIOCH, SYRIA, SITE OF ANCIENT	<i>Photograph</i>	9:189
ANTIOCH IN SYRIA	<i>Photograph</i>	8:68
ANTIOCH IN SYRIA, THE RIVER ORONTES AT	<i>Photograph</i>	8:78
ANTIOCHUS, DEATH OF	<i>Gustave Doré</i>	3:398
APIS-BULL, PROCESSION OF THE SACRED	<i>F. A. Bridgman</i>	1:162
APOSTLES' SPRING ON THE ROAD TO JERICHO	<i>Photograph</i>	8:38
APPIAN WAY, A CHARIOT ON THE	<i>E. Forti</i>	8:202
APPIAN WAY, THE	<i>E. Forti</i>	8:156
APPIAN WAY, THE	<i>Photograph</i>	8:332
APPLES OF SODOM	<i>Photograph</i>	1:342
ARABS CROSSING THE DESERT, MODERN	<i>Stefano Ussi</i>	1:217
ARCH OF TITUS AND THE COLOSSEUM	<i>Photograph</i>	8:204
ARCH OF TITUS, A BAS-RELIEF FROM	<i>Photograph</i>	8:200
ARK, BUILDING THE	<i>J. J. Tissot</i>	3:24
ARK, PRIESTS BEARING THE	<i>Isings</i>	3:346
ARK, PRIESTS GOING BEFORE THE	<i>Isings</i>	3:347
ARK, RETURN OF THE, TO BETHSHEMESH.	<i>Gustave Doré</i>	3:349
ARROW OF THE LORD'S DELIVERANCE, THE	<i>Frank Dicksee</i>	3:120
ARTAXERXES GRANTING LIBERTY TO THE JEWS	<i>Gustave Doré</i>	3:284
"AS ARROWS ARE IN THE HAND OF A MIGHTY MAN, SO ARE THE CHILDREN OF YOUTH"	<i>Hubert Götz</i>	6:4
ASCALON AND THE SEA	<i>Photograph</i>	1:269
ASCENSION, THE	<i>Gustav Biermann</i>	8:7
ASHDOD	<i>Photograph</i>	1:332
ASHTORETH	<i>John S. Sargent</i>	2:277
ASKING A BLESSING	<i>Nikolaas Maes</i>	5:342
ASKING THE BLESSING	<i>Johann von Bremen</i>	MBB:156
ASLEEP	<i>Chaffer</i>	5:130
"AT EVENING TIME IT SHALL BE LIGHT"	<i>Photograph</i>	4:108
ATHALIAH, DEATH OF	<i>Gustave Doré</i>	2:223
ATHENS	<i>Photograph</i>	8:94
ATHLETE, THE	<i>Émile Léry</i>	7:277
AUGUSTUS, THE EMPEROR	<i>Sculpture</i>	7:413
AURORA	<i>Burne-Jones</i>	5:127
AUTUMN	<i>Millet</i>	MBB:175
"AVENGE ME OF MINE ADVERSARY"	<i>Eugène Burnand</i>	7:313
BAAL, THE SEVEN ALTARS OF	<i>J. J. Tissot</i>	3:42
BABYLON, BY THE RIVERS OF	<i>H. S. Carmichael</i>	5:368
BABYLON, BY THE RIVERS OF	<i>Arthur Haack</i>	2:314

BABYLON FALLEN	<i>Gustave Doré</i>	4:203
BALAAM, THE PROPHECY OF	<i>J. Hippolyte Flandrin</i>	3:44
BANIAS NEAR ANCIENT DAN, GROTTO OF	<i>Photograph</i>	3:70
BAPTIZING IN THE JORDAN	<i>Photograph</i>	7:38
BAREFOOT BOY	<i>Eastman Johnson</i>	MBB:202
BARLEY HARVEST, THE	<i>Photograph</i>	6:138
BARN, AT THE	<i>Photograph</i>	MBB:96
BARTHOLOMEW	<i>Ribera</i>	7:60
BARTHOLOMEW, SAINT	<i>Ribera</i>	8:327
BARUCH	<i>Simeon Solomon</i>	2:287
BATTLEMENT ON A HOUSE, BUILDING A	<i>Photograph</i>	6:315
BEDOUIIN AND HIS FLOCK, A (sepia)	<i>Photograph</i>	5:205
BEDOUIIN TENT OF TODAY, A SURVIVAL OF THE PATRIARCHAL HOME	<i>Photograph</i>	6:58
BEDOUIINS, A GROUP OF	<i>Photograph</i>	9:110
BEDOUIINS EATING	<i>Photograph</i>	1:226
BEECHES, THE	<i>A. B. Durand</i>	5:207
BEERSHEBA, MODERN	<i>Photograph</i>	1:30
"BEHOLD, THE BRIDEGROOM COMETH"	<i>Eugène Burnand</i>	7:379
"BEHOLD THE HANDMAID OF THE LORD"	<i>Dante Gabriel Rossetti</i>	9:71
BELSHAZZAR, THE FEAST OF	<i>R. Leinweber</i>	3:146
BELoved, THE	<i>John M. Strudwick</i>	6:70
BENAIHAH, "THE MAN WHO SLEW A LION"	<i>James J. Tissot</i>	2:56
BENEDICTION, THE	<i>Walter Gay</i>	5:233
BETHANY, RUINS OF	<i>Photograph</i>	7:114
BETHEL FROM THE SOUTH	<i>Photograph</i>	1:66
BETH-HORON THE UPPER	<i>Photograph</i>	2:187
BETHLEHEM	<i>Photograph</i>	7:4
BETHLEHEM	<i>Photograph</i>	6:61
BETHLEHEM, AN ARCHED STREET IN	<i>Photograph</i>	3:164
BETHLEHEM, THE ARRIVAL AT	<i>Luc Olivier Merson</i>	7:8
BETHLEHEM, CHRISTMAS PROCESSION	<i>Photograph</i>	9:74
BETHLEHEM, IN THE FIELD OF THE SHEPHERDS	<i>Photograph</i>	6:166
BETHLEHEM, THE MARKET PLACE	<i>Photograph</i>	2:24
BETHLEHEM STONE QUARRIES	<i>Photograph</i>	6:182
BETHLEHEM, STREET IN	<i>Photograph</i>	2:44
BETHLEHEM, A STREET IN	<i>Photograph</i>	6:270
BETHLEHEM, A STREET IN	<i>Photograph</i>	6:335
BETHLEHEM, THREE MEN OF	<i>Photograph</i>	7:204
BETHLEHEM, THE WELL OF	<i>Photograph</i>	2:54
"BEND THEM FOR A SIGN UPON YOUR HAND"	<i>Stanislaus Bender</i>	6:16
BIRDS, FOUR LITTLE	<i>Photograph</i>	MBB:81
BLESSING THE CHILDREN	<i>Julius Kronberg</i>	MBB:276
BOAZ AND RUTH (sepia)	<i>Alexandre Bida</i>	3:159
BOAZ, THE FIELD OF, BETHLEHEM	<i>Photograph</i>	3:160
BOBBY	<i>Photograph</i>	MBB:65
BOBBY SLEEPING	<i>Photograph</i>	MBB:122
BOKHARA JEWESS, A	<i>Photograph</i>	6:52
BOOTHs ON HOUSETOPS DURING THE FEAST OF TABERNACLES	<i>Photograph</i>	6:377
BOSPORUS, THE NARROWEST PART OF THE	<i>Photograph</i>	8:90
BOY AND THE LAW, THE	<i>Unknown</i>	7:28
BOY TIMOTHY READING THE SCRIPTURES, THE	<i>James Sant</i>	8:330
BRIDE, A BETHLEHEM	<i>Photograph</i>	6:50

BRIDE IN "THE SONG OF SONGS," THE (sepia)	<i>Burne-Jones</i>	6:69
BRIDE OF PALESTINE, A	<i>Photograph</i>	6:91
BRIDE, THE (color frontispiece)	<i>George W. Joy</i>	Vol. 6
BRIDGE, THE	<i>Photograph</i>	5:175
BRIDLE OF THE TONGUE, THE	<i>Raphael</i>	6:287
"BRING FORTH THE BEST ROBE"	<i>Il Guercino</i>	MBB:396
BURNT OFFERING, THE	<i>Unknown</i>	6:364
CÆSAREA, THE HARBOR OF	<i>Photograph</i>	8:134
CÆSAREA, RUINS OF	<i>Photograph</i>	8:35
CÆSAREA PHILIPPI, GATEWAY TO THE RUINED CASTLE	<i>Photograph</i>	7:101
CAIN AND ABEL	<i>Pierre Caranel</i>	3:17
CAIN, THE CURSE OF	<i>Fernand Cormon</i>	3:18
CAIN AND ABEL OFFERING SACRIFICE	<i>Austin Abbey</i>	MBB:294
CALVARY, THE RETURN FROM	<i>Johann R. Wehle</i>	7:248
CALVARY, THE WAY TO (sepia)	<i>Eugène Burnand</i>	7:247
CAMEL BOY, A	<i>Photograph</i>	MBB:339
CAMELS, BABY	<i>Photograph</i>	MBB:301
CAMELS IN A STREET OF MODERN JERUSALEM	<i>Photograph</i>	2:254
CAPERNAUM	<i>Photograph</i>	7:65
CAPERNAUM, BEFORE THE EXCAVATIONS, THE	<i>Photograph</i>	7:353
CAPERNAUM, HERD OF GOATS AT GATEWAY OF	<i>Photograph</i>	7:417
CAPERNAUM, THE SYNAGOGUE AT	<i>Photograph</i>	7:189
CARAVAN ON THE SKY LINE, A	<i>Photograph</i>	6:198
CARAVANSARY, A	<i>E. M. Lilien</i>	6:278
CARITAS	<i>Abbott H. Thayer</i>	MBB:426
CARPENTER, A	<i>Photograph</i>	6:173
CARPENTER SHOP, IN THE	<i>Dagnan-Bouveret</i>	MBB:271
CARRYING BEDS, PALESTINE	<i>Photograph</i>	7:198
CEDARS DESTINED FOR THE TEMPLE	<i>Gustave Doré</i>	6:362
CEDARS OF LEBANON	<i>Photograph</i>	5:149
CEDARS OF LEBANON, THE LAST OF THE	<i>Photograph</i>	6:232
"CEDARS OF LEBANON WHICH HE HATH PLANTED," THE	<i>Photograph</i>	4:194
CHERITH, THE TRADITIONAL BROOK	<i>Photograph</i>	3:74
CHERUBS	<i>Raphael</i>	MBB:29
CHERUBS, TWO	<i>Caravaggio</i>	MBB:192
CHICKENS, BABY	<i>Photograph</i>	MBB:80
CHILD REELING SILK, A	<i>Photograph</i>	6:18
"CHILDREN ARE AN HERITAGE OF THE LORD" (sepia)	<i>William L. Taylor</i>	5:115
CHILDREN IN EGYPT	<i>Photograph</i>	MBB:334
CHILDREN OF ISRAEL CRY OUT IN BONDAGE	<i>John S. Sargent</i>	1:152
CHILDREN OF THE SHELL	<i>Murillo</i>	MBB:38
CHILDREN ON THE SEASHORE, LITTLE	<i>Jozef Israels</i>	MBB:171
CHILDREN SINGING	<i>Unknown</i>	MBB:26
CHILDREN, THREE LITTLE	<i>Van Dyck</i>	MBB:173
CHILDREN WATCHING THEIR ELDERS AT WORK	<i>Photograph</i>	6:25
CHORAZIN, RUINS OF	<i>Photograph</i>	9:139
CHORISTER BOYS	<i>Mrs. A. A. Anderson</i>	5:336
CHORISTERS, THE	<i>J. J. Tissot</i>	6:203
CHRIST	<i>Heinrich Hofmann</i>	MBB:278
CHRIST, THE	<i>Rembrandt</i>	7:104

CHRIST, THE	<i>Fritz Schaper</i>	MBB:255
CHRIST, THE	<i>Joseph Lauber</i>	7:262
CHRIST AMONG THE LOWLY	<i>Léon L'Hermite</i>	MBB:238
CHRIST AND THE CHILDREN	<i>T. H. Lisiewicz</i>	MBB:251
CHRIST AND HIS DISCIPLES GOING THROUGH THE GRAIN FIELD	<i>Johann R. Wehle</i>	7:58
CHRIST AND THE CHILDREN	<i>Fritz von Uhde</i>	7:384
CHRIST AND THE DOCTORS (color plate)	<i>Heinrich Hofmann</i>	7:21
CHRIST AND THE FISHERMEN	<i>E. Zimmerman</i>	7:48
CHRIST AND THE RICH YOUNG MAN	<i>Heinrich Hofmann</i>	7:109
CHRIST AND THE WOMAN OF SAMARIA	<i>F. von Harrach</i>	7:186
CHRIST AND THE WORLD	<i>Louise Max-Ehrler</i>	8:253
CHRIST AS PILGRIM	<i>Fra Angelico</i>	7:407
CHRIST AT EMMAUS	<i>Dirck van Santvoort</i>	7:164
CHRIST AT EMMAUS	<i>Velásquez</i>	7:162
CHRIST AT THE HOME OF MARY AND MARTHA	<i>Alois H. Schram</i>	7:216
CHRIST AWAKENING JAIRUS' DAUGHTER	<i>H. Rauchinger</i>	9:48
CHRIST BEFORE PILATE	<i>Fr. Mathauser</i>	7:244
CHRIST BEFORE PILATE	<i>Michael Munkácsy</i>	7:148
CHRIST BEFORE THE HIGH PRIEST	<i>Gebhart Fügél</i>	7:142
CHRIST BLESSING THE CHILDREN	<i>Mathias Schmid</i>	MBB:248
CHRIST BLESSING LITTLE CHILDREN	<i>Karl Vogel</i>	7:316
CHRIST BREAKING BREAD	<i>Léon L'Hermite</i>	7:194
CHRIST CALLING JAMES AND JOHN	<i>Edvard Armitage</i>	7:47
CHRIST CHILD AND PROCESSION OF CHILDREN	<i>Unknown</i>	MBB:436
CHRIST CHILD AND SAINT JOHN, THE	<i>School of Donatello</i>	MBB:232
CHRIST THE CONSOLER	<i>Plockhorst</i>	8:215
CHRIST THE GUEST	<i>A. W. Holden</i>	8:207
CHRIST, HEAD OF	<i>Leonardo da Vinci</i>	9:204
CHRIST HEALING THE SICK	<i>E. M. Seifert</i>	7:70
CHRIST IN THE DESERT	<i>Domenico Morelli</i>	7:44
CHRIST IN THE TEMPLE, THE FINDING OF (sepia)	<i>Holman Hunt</i>	7:33
CHRIST KNOCKING AT THE DOOR	<i>B. Plockhorst</i>	8:188
CHRIST TEACHING BY THE WELL	<i>Mastroianni</i>	7:187
CHRIST TEACHING FROM A BOAT	<i>Heinrich Hofmann</i>	7:299
CHRIST TEACHING IN THE SYNAGOGUE	<i>Mastroianni</i>	7:81
CHRIST TEMPTED BY SATAN	<i>Georg Cornicelius</i>	7:42
CHRIST, THE TRANSFIGURED	<i>Raphael</i>	7:88
CHRIST WALKING ON THE SEA	<i>Mastroianni</i>	7:192
CHRIST WALKING ON THE SEA	<i>Domenico Morelli</i>	7:91
CHRIST WASHING PETER'S FEET (color plate)	<i>Ford Madox Brown</i>	8:9
CHRIST WEeping OVER THE CITY	<i>Paul H. Flandrin</i>	7:121
CHRISTIAN MARTYRS	<i>Gustave Doré</i>	8:278
CHRISTMAS EVE	<i>George Inness</i>	5:316
CHRISTMAS TREE, THE	<i>Photograph</i>	MBB:137
CHURCH, AT	<i>Photograph</i>	MBB:82
CHURCH OF THE ASCENSION	<i>Photograph</i>	7:168
CHURCH OF THE HOLY SEPULCHER, ENTRANCE TO	<i>Photograph</i>	9:120
CHURCH OF JUSTINIAN, THE	<i>Schick</i>	8:418
CHURCH OF THE NATIVITY, THE GROTTO	<i>Photograph</i>	9:125
CHURCH OF THE NATIVITY, INTERIOR OF THE	<i>Photograph</i>	9:123
CHURCH OF THE NATIVITY, SHOWING ENTRANCE TO THE GROTTO	<i>Photograph</i>	9:124
CHURCH OF "QUO VADIS" NEAR ROME	<i>Photograph</i>	8:44

CHURCH OF SAINT PAUL WITHOUT THE WALLS	<i>Photograph</i>	8:171
CITY BEAUTIFUL, THE,—FINAL SCENE	<i>Photograph</i>	9:80
CLAUDIAN AQUEDUCT NEAR THE APPIAN WAY	<i>Photograph</i>	8:154
CLIFFS, GIANT	<i>Photograph</i>	5:292
CLOUDS	<i>Francis S. Dixon</i>	5:141
CLOTHES, MAKING NEW	<i>Photograph</i>	MBB:64
COAT OF MANY COLORS, THE	<i>Ford Madox Brown</i>	1:92
COLOSSEUM OF ROME AT SUNSET, THE (sepia)	<i>Oswald Achenbach</i>	8:397
COLOSSEUM, ROME, THE INTERIOR OF THE	<i>Photograph</i>	8:399
COLOSSEUM SEEN FROM THE ARCH OF TITUS, THE	<i>Photograph</i>	8:197
"COME AND FOLLOW ME"	<i>Eugène Burnand</i>	7:351
"COME UNTO ME"	<i>Gebhart Fägel</i>	MBB:250
"COME UNTO ME"	<i>Thorvaldsen</i>	7:340
CONVALESCENT, THE	<i>Jozef Israëls</i>	MBB:16
CORINTH, EXCAVATIONS AT	<i>Photograph</i>	8:102
CORN FIELD, THE	<i>Photograph</i>	MBB:131
CORRUPT LEGISLATION	<i>Elihu Vedder</i>	4:117
COURT OF A VILLAGE HOME, THE	<i>Photograph</i>	6:46
COW, THE	<i>Giuliano Palizzi</i>	MBB:104
COWS IN PASTURE	<i>Photograph</i>	MBB:105
CREATION OF ANIMAL LIFE, THE	<i>Burne-Jones</i>	5:6
CREATION OF MAN, THE	<i>Burne-Jones</i>	5:6
CREATION, THE FIRST DAY OF	<i>Burne-Jones</i>	5:2
CREATION, THE FOURTH DAY OF	<i>Burne-Jones</i>	5:4
CREATION, THE SECOND DAY OF	<i>Burne-Jones</i>	5:2
CREATION, THE THIRD DAY OF	<i>Burne-Jones</i>	5:4
CROSS-WORD PUZZLES		9:46
CROWN WITH CROSSED SCEPTERS, THE	<i>Volume Symbol</i>	2:379
CRUSADERS' CHURCH AT KIRIATH-JEARIM	<i>Photograph</i>	9:131
CYPRESSES ON MOUNT SINAI, THE THOUSAND- YEAR-OLD	<i>Photograph</i>	1:196
CYRUS RESTORING THE VESSELS OF THE TEMPLE	<i>Gustave Doré</i>	3:236
DAISY FIELD, THE	<i>Photograph</i>	MBB:110
DAMASCUS	<i>Photograph</i>	3:114
DAMASCUS, OPEN BAZAAR	<i>Photograph</i>	6:196
DAMASCUS AND RIVER ABANA	<i>Photograph</i>	9:184
DAMASCUS, VIEW IN	<i>Photograph</i>	2:241
DAN, SITE OF ANCIENT (sepia)	<i>Photograph</i>	2:357
DANCE OF THE CHILDREN, THE	<i>Corot</i>	MBB:6
DANIEL	<i>John S. Sargent</i>	3:126
DANIEL, THE BOY	<i>J. R. Herbert</i>	MBB:386
DANIEL, THE PROPHET	<i>Michelangelo</i>	3:129
DANIEL IN THE DEN OF LIONS (color plate)	<i>Briton Rivière</i>	3:151
DANIEL INTERPRETING THE HANDWRITING ON THE WALL	<i>Gustave Doré</i>	3:148
DANIEL'S ANSWER TO THE KING (sepia)	<i>Briton Rivière</i>	5:213
DAVID, THE ESCAPE OF	<i>Gustave Doré</i>	2:43
DAVID	<i>Michelangelo</i>	2:32
DAVID AND GOLIATH (sepia)	<i>A. Turchi</i>	2:35
DAVID AND JONATHAN, THE FRIENDSHIP OF	<i>J. J. Tissot</i>	2:41
DAVID AND SAUL	<i>Simcon Solomon</i>	2:39
DAVID BROUGHT BEFORE SAUL	<i>Louisa S. Canziani</i>	2:22
DAVID THE GOOD SHEPHERD	<i>E. H. Blashfield</i>	MBB:370

DAVID, KING (color frontispiece)	<i>Rubens</i>	Vol. 2
DAVID MOURNING OVER ABSALOM	<i>Gustave Doré</i>	2:143
DAVID PLAYING BEFORE SAUL	<i>Ernest Normand</i>	MBB:373
DAVID SPARES THE SLEEPING SAUL	<i>De Josselin de Jong</i>	2:62
DAVID, THE TRIUMPH OF	<i>Matteo Rosselli</i>	2:37
DAVID WITH HIS SLING	<i>Blancouvier</i>	MBB:376
DAVID'S FLIGHT	<i>Roche grosse</i>	2:137
DAVID'S VALIANT MEN	<i>J. J. Tissot</i>	6:190
DEAD SEA, THE	<i>Photograph</i>	4:74
DEAD SEA NEAR EN-GEDI, SHORE OF	<i>Photograph</i>	2:215
DEATH, THE FIRST	<i>L. E. Barrias</i>	3:15
DEBORAH	<i>Austin Abbey</i>	1:284
DEDICATION OF SAMUEL, THE, (POSED)	<i>Photograph</i>	9:56
DELILAH	<i>Heinrich Commans</i>	3:62
DELPHIC SIBYL, THE	<i>Michelangelo</i>	4:376
DELUGE, THE END OF THE	<i>Gustave Brion</i>	3:28
DIANA OR CHRIST	<i>Edwin Long</i>	8:250
DINNER TIME	<i>Photograph</i>	MBB:62
DISCIPLES OF CHRIST ON EASTER EVE, THE	<i>Eugène Burnand</i>	7:156
DIVINE CHILD, THE	<i>Murillo</i>	MBB:200
DOME OF THE ROCK, THE	<i>Photograph</i>	7:132
DOME OF THE ROCK, JERUSALEM	<i>Photograph</i>	2:121
DOMITIAN, THE EMPEROR	<i>Sculpture</i>	8:379
DRAWINGS FOR CHILDREN	<i>Photograph</i>	9:23
DREAM, THE	<i>Burne-Jones</i>	6:80
DREAMS COME DRIFTING IN, THE	<i>Photograph</i>	9:83
DRINKING MILK	<i>Photograph</i>	MBB:103
DRUSE WOMEN AT THE VILLAGE OVEN	<i>Photograph</i>	6:40
DYING DAY, THE	<i>Photograph</i>	5:161
EARTH'S WINTER DRESS	<i>Photograph</i>	MBB:74
EDEN, THE EUPHRATES AND THE TRADITIONAL GARDEN OF	<i>Photograph</i>	3:10
EGYPT, UPPER	<i>John F. Lewis</i>	1:134
EGYPTIAN BRICKMAKERS (1)	<i>Painting</i>	9:174
EGYPTIAN BRICKMAKERS (2)	<i>Painting</i>	9:175
EGYPTIANS URGE MOSES TO DEPART, THE	<i>Gustave Doré</i>	1:173
ELAH, WHERE SAUL'S ARMY FACED THE PHILISTINES	<i>Photograph</i>	2:30
ELEAZAR, DEATH OF	<i>Gustave Doré</i>	3:317
ELI TEACHES SAMUEL	<i>Mastroianni</i>	6:12
ELIEZER ASKS FOR REBEKAH	<i>Photograph</i>	1:48
ELIJAH	<i>Burne-Jones</i>	3:76
ELIJAH IN THE MIDST OF THE DESCENDING FIRE	<i>Frederick Shields</i>	3:84
ELIJAH, MONASTERY OF	<i>Photograph</i>	3:88
ELIJAH RESTORING THE WIDOW'S SON (sepia)	<i>Ford Madox Brown</i>	3:77
ELIJAH RUNS BEFORE AHAB'S CHARIOT	<i>J. J. Tissot</i>	3:85
ELIMELECH AND NAOMI	<i>Alexandre Bida</i>	MBB:359
ELISABETH	<i>Guido Reni</i>	8:354
ELISHA RAISING THE SON OF THE SHUNAMMITE	<i>Frederick Leighton</i>	3:108
ELISHA, TOMB OF	<i>Photograph</i>	3:116
ELISHA'S FOUNTAIN NEAR JERICHO (sepia)	<i>Photograph</i>	3:101
ELYMAS STRICKEN BLIND	<i>Raphael</i>	8:70
EMMAUS	<i>Photograph</i>	3:309
EMMAUS, THE ROAD TO	<i>Photograph</i>	9:132

END OF DAY	<i>Georges Langée</i>	5:356
ENDOR	<i>Photograph</i>	2:80
ENGANNIM (JENIN)	<i>Photograph</i>	2:331
EN-GEDI, RUGGED PASS OF	<i>Photograph</i>	2:60
EN-GEDI, THE MOUNTAIN OF	<i>Photograph</i>	2:64
EPHESUS, GATEWAY OF	<i>Photograph</i>	8:122
EPHESUS, RUINS OF	<i>Photograph</i>	8:112
EPHESUS, TURKISH CASTLE ON THE SITE OF	<i>Photograph</i>	8:104
EPHRAIM, HILL COUNTRY OF, SAMUEL'S EARLY HOME,	<i>Photograph</i>	1:327
ESAU AND JACOB, THE MEETING OF	<i>J. J. Tissot</i>	MBB:321
ESAU THE HUNTER	<i>Photograph</i>	MBB:320
ESDRAELON, NORTHWESTERN LIMIT OF THE PLAIN OF	<i>Photograph</i>	2:281
ESDRAELON, THE PLAIN OF	<i>Photograph</i>	3:90
ESTHER ACCUSING HAMAN	<i>Gustave Doré</i>	3:183
ESTHER AND AHASUERUS	<i>J. Schrader</i>	3:179
ESTHER AND HAMAN	<i>Ernest Normand</i>	3:184
ESTHER GOES TO PLEAD FOR HER PEOPLE (sepia)	<i>F. J. Barrias</i>	3:177
EVE	<i>Sodoma</i>	3:6
EVENING	<i>Photograph</i>	MBB:167
EVENING LESSON, THE	<i>Karl J. Laseh</i>	5:371
EVENTIDE	<i>Photograph</i>	5:152
"EVERY MAN ALSO GAVE HIM A PIECE OF MONEY"	<i>William Blake</i>	4:370
EXILE'S LIGHT, THE	<i>E. M. Lilien</i>	4:193
EZEKIEL	<i>Michelangelo</i>	4:60
EZEKIEL	<i>John S. Sargent</i>	4:64
EZEKIEL PROPHECYING	<i>Gustave Doré</i>	4:70
EZRA IN PRAYER	<i>Gustave Doré</i>	3:244
EZRA READING THE LAW IN THE HEARING OF THE PEOPLE	<i>Gustave Doré</i>	3:286
FACES	<i>Eugène Burnand</i>	6:134
FACES, UPTURNED	<i>Eugène Burnand</i>	6:100
FADING LIGHT	<i>Photograph</i>	5:340
FAITH	<i>Burne-Jones</i>	4:273
FALL OF GOG AND MAGOG, THE	<i>John S. Sargent</i>	8:403
FAMILY, THE	<i>Charles S. Pearce</i>	6:8
FAMILY GROUP, A (color frontispiece)	<i>George de F. Brush</i>	MBB
FAMILY ON THE WAY TO JERUSALEM, A	<i>Photograph</i>	7:22
FATHER AND SONS, RAMALLAH, PALESTINE	<i>Photograph</i>	6:23
FATHER COMES HOME	<i>Photograph</i>	MBB:67
FATHER GOES TO WORK	<i>Photograph</i>	MBB:66
FATHER READING	<i>Photograph</i>	MBB:59
FATHER'S COMPASSION, A	<i>Boisselier</i>	5:285
FATHER'S FAREWELL TO HIS SON, A	<i>Photograph</i>	6:10
FATHER'S OFFICE, IN	<i>Photograph</i>	MBB:124
FEAST OF TABERNACLES	<i>Siméon Solomon</i>	6:378
FEAST OF TABERNACLES, THE	<i>Leopold Pilichowski</i>	6:374
"FEEDING HER BIRDS"	<i>Photograph</i>	9:28
FEEDING HER BIRDS	<i>Millet</i>	MBB:14
FEEDING THE CHICKENS	<i>Photograph</i>	MBB:101
FEEDING THE FIVE THOUSAND (sepia)	<i>Murillo</i>	MBB:245
FEEDING THE HORSE	<i>Photograph</i>	MBB:107
FEEDING THE PUPPIES	<i>Photograph</i>	MBB:211

FIELDS IN BLOSSOM	<i>F. Quignon</i>	MBB:252
FIREY FURNACE, IN THE MIDST OF THE	<i>Frederick Shields</i>	3:135
FIG TREE, THE FRUITLESS	<i>Eugène Burnand</i>	7:400
FISHERMEN ON THE SEA OF GALILEE (<i>sepia</i>)	<i>Photograph</i>	7:255
FISHING, RUTH AND JACK	<i>Photograph</i>	MBB:92
FLIGHT INTO EGYPT, THE	<i>Amadée Buffet</i>	MBB:222
FLOCK, LEADING THE	<i>Photograph</i>	5:345
FOAMING CRESTS	<i>Frederick J. Waugh</i>	5:138
"FOLLOW ME"	<i>William Hole</i>	7:52
FOOL, THE	<i>H. J. Ford</i>	6:113
"FOR HE HAD GREAT POSSESSIONS"	<i>George F. Watts</i>	7:386
"FOR THEY LOVE TO STAND AND PRAY IN THE CORNERS OF THE STREETS"	<i>Harry Fenn</i>	7:295
FORESHADOWING, THE	<i>E. Rosset-Granger</i>	7:20
FORGIVENESS	<i>Ary Scheffer</i>	5:192
FOUNDLING GIRLS	<i>Mrs. A. A. Anderson</i>	5:246
FOUNTAIN, DAVID STREET, JERUSALEM, THE (color frontispiece)	<i>Photograph</i>	VOL. 9
FOUNTAIN OF CANA IN GALILEE	<i>Photograph</i>	7:178
FOURTH COMMANDMENT, THE	<i>H. J. Sinkel</i>	MBB:434
"FRIEND, LEND ME THREE LOAVES"	<i>Eugène Burnand</i>	7:314
"FROM HENCEFORTH ALL GENERATIONS SHALL CALL ME BLESSED"	<i>Luini</i>	8:360
FRUGAL MEAL, A	<i>Jozef Israels</i>	6:282
FUEL VENDOR	<i>Photograph</i>	3:80
GALE, THE	<i>Winslow Homer</i>	5:50
GARDEN INCLOSED, THE	<i>Burne-Jones</i>	6:72
GARDEN, MAKING A	<i>Photograph</i>	MBB:84
GAZA	<i>Photograph</i>	3:55
GERIZIM, VIEW FROM MOUNT	<i>Photograph</i>	6:338
GETHSEMANE, AN ANCIENT OLIVE TREE IN	<i>Photograph</i>	7:237
GETHSEMANE AND THE MOUNT OF OLIVES, THE	<i>Photograph</i>	7:137
GARDEN OF	<i>Photograph</i>	7:138
GETHSEMANE, GARDEN OF	<i>Photograph</i>	7:240
GETHSEMANE, THE GARDEN OF	<i>Photograph</i>	MBB:72
GETTING UP	<i>Photograph</i>	8:167
GHETTO, ROME, THE	<i>Photograph</i>	5:300
GIANT FIRS	<i>Photograph</i>	2:12
GIBEAH OF SAUL	<i>Photograph</i>	1:259
GIBEON	<i>Photograph</i>	1:261
GIBEON TODAY	<i>J. J. Tissot</i>	1:300
GIDEON CHOOSING THE THREE HUNDRED	<i>Photograph</i>	1:301
GIDEON'S SPRING	<i>Photograph</i>	2:84
GILBOA, MOUNT, WHERE SAUL FELL	<i>Photograph</i>	1:247
GILGAL, IN THE REGION OF ANCIENT	<i>Photograph</i>	1:245
GILGAL, SITE OF	<i>John Russell</i>	MBB:150
GIRL WITH CHERRIES	<i>Eugène Burnand</i>	7:389
"GIVE AN ACCOUNT OF THY STEWARDSHIP"	<i>Filippino Lippi</i>	MBB:176
GIVING THANKS	<i>Jules A. Breton</i>	3:162
GLENER, THE TIRED	<i>Jules A. Breton</i>	5:122
GLEANERS, THE RECALL OF THE	<i>J. Stewart Barney</i>	5:116
GLEN, THE	<i>Catherine Weekes</i>	MBB:219
GLORY IN THE HIGHEST	<i>Eugène Burnand</i>	7:279
"GO INTO ALL THE WORLD"		

GOLDSMITH, THE	<i>J. J. Tissot</i>	6:178
GOLGOTHA	<i>Jean L. Gérôme</i>	7:152
GOOD ADMINISTRATION	<i>Elihu Vedder</i>	6:302
GOOD BOOK, THE	<i>Clara I. McChesney</i>	6:390
GOOD GOVERNMENT	<i>Elihu Vedder</i>	4:147
GOOD WIFE AND MOTHER, A	<i>Eugène Burnand</i>	6:39
GORGE, THE	<i>Photograph</i>	5:245
GRACE BEFORE MEAT	<i>Fritz von Uhde</i>	7:310
GRACE, SAYING	<i>James Weiland</i>	5:290
GRAIN BOAT ON THE NILE, A	<i>Photograph</i>	1:102
GRAIN BUYER GETTING GOOD MEASURE, A	<i>Photograph</i>	6:194
GRAIN PITS OF KING ABIMELECH	<i>Photograph</i>	1:26
GRANDMOTHER'S TREASURE	<i>Jozef Israels</i>	MBB:194
GRAPE CARRIERS, TWO MODERN JEWISH	<i>Photograph</i>	1:214
"GRASS THAT TODAY IS AND TOMORROW IS CAST INTO THE OVEN, THE"	<i>Photograph</i>	7:297
GREAT COMMISSION, THE	<i>Joseph Aubert</i>	7:166
GUARDIAN ANGEL, THE	<i>Murillo</i>	MBB:183
GUEST WHO HAD NOT A WEDDING GARMENT	<i>Eugène Burnand</i>	7:322
GUTENBERG AND THE FIRST PRINTED BIBLE	<i>Photograph</i>	9:103
HABAKKUK	<i>John S. Sargent</i>	4:55
HAGAR AND ISHMAEL	<i>E. K. Liska</i>	5:170
HAGAR FINDS REFUGE IN THE SOUTHERN WIL- DERNESS	<i>Philip Calderon</i>	1:15
HAGAR SENT AWAY	<i>Il Guercino</i>	1:28
HAGGAI	<i>John S. Sargent</i>	4:90
HAIFA AND THE BAY OF ACRE, PANORAMA OF	<i>Photograph</i>	3:330
"HAIL, CÆSAR"	<i>E. Forti</i>	8:315
HAMATH, WATER WHEELS AT	<i>Photograph</i>	2:361
HAMMURABI, KING	<i>Bas-relief</i>	6:306
HAND FULL OF ARROWS, A	<i>Volume Symbol</i>	9:281
HAND OF GOD, THE	<i>Auguste Rodin</i>	4:308
HANNAH AND SAMUEL	<i>W. S. Stacey</i>	1:324
HARAN, RUINS OF	<i>Photograph</i>	1:7
HARBOR IN ITALY WHERE PAUL LANDED	<i>E. Forti</i>	8:152
HAROSHETH, SITE OF ANCIENT	<i>Photograph</i>	1:291
HARP, THE	<i>Volume Symbol</i>	5:401
HART OF THE BLACK FOREST	<i>Samuel J. Carter</i>	5:239
HARVEST	<i>George F. Watts</i>	5:22
HARVEST	<i>Photograph</i>	5:355
HARVEST SONG	<i>Unknown</i>	MBB:176
"HAVE PATIENCE WITH ME"	<i>Eugène Burnand</i>	7:362
HAYFIELD, THE	<i>Photograph</i>	MBB:111
"HE IS RISEN"	<i>Axel Ender</i>	MBB:264
"HE IS RISEN" (POSED)	<i>Photograph</i>	9:87
"HE SHALL GIVE HIS ANGELS CHARGE OVER THEE"	<i>W. L. Taylor</i>	MBB:152
"HE THAT LOVETH SILVER"	<i>Photograph</i>	6:117
"HE WILL SWALLOW UP DEATH IN VICTORY"	<i>Daniel C. French</i>	6:399
HEALING THE SICK	<i>Engraving</i>	MBB:241
HEART AND THE CROSS, THE	<i>Volume Symbol</i>	7:409
HEBREW SAGE, A	<i>Photograph</i>	5:375
HEBRON, GENERAL VIEW OF	<i>Photograph</i>	1:8
HEBRON, AN ORIENTAL BOTTLE MARKET	<i>Photograph</i>	6:195

HEBRON, STREET SCENE IN	<i>Photograph</i>	1:9
HELIODORUS, THE EXPULSION OF, FROM THE TEMPLE	<i>Raphael</i>	3:336
HERMON, MOUNT	<i>Photograph</i>	5:360
HERMON, MOUNT	<i>Photograph</i>	6:82
HIGH PRIEST, THE	<i>Frank Duveneck</i>	6:221
HIRAM, BUILDER OF THE TEMPLE	<i>J. J. Tissot</i>	2:174
HIRAM, TRADITIONAL TOMB OF KING	<i>Photograph</i>	2:172
"HO! EVERY ONE THAT THIRSTETH, COME YE TO THE WATERS" (sepia)	<i>Photograph</i>	4:225
"HOLD FAST THAT WHICH THOU HAST" (sepia)	<i>L. M. Roth</i>	8:177
HOLY CHILD, THE	<i>Carlo Maratta</i>	MBB:414
HOLY FAMILY, THE	<i>Murillo</i>	MBB:40
HOLY FAMILY AND ANGELS	<i>Walter Firlé</i>	MBB:446
HOLY NIGHT	<i>Correggio</i>	MBB:32
HOME FROM SCHOOL	<i>Photograph</i>	MBB:129
HOME ONCE MORE	<i>Photograph</i>	MBB:121
HOPE	<i>Nicolas Mignard</i>	5:173
HOPE	<i>Burne-Jones</i>	5:332
HOPE (color plate)	<i>George F. Watts</i>	4:265
"HOPE DEFERRED MAKETH THE HEART SICK"	<i>Arthur Faldi</i>	4:263
HOSEA	<i>John S. Sargent</i>	4:12
HOUSE FOUNDED UPON A ROCK, THE	<i>Eugène Burnand</i>	7:302
HOUSE OF THE VETTI AT POMPEII, THE	<i>E. Forti</i>	8:310
HOUSE WITH UPPER ROOM, EXTERIOR OF A	<i>Photograph</i>	6:42
HUSBANDRY, MODERN JEWISH	<i>Photograph</i>	4:218
HYPOCRITE, THE	<i>Henry Sandham</i>	6:121
HYPOSTYLE HALL; A RESTORATION	<i>Photograph</i>	1:122
"I AM YOUNG, AND YE ARE VERY OLD"	<i>William Blake</i>	4:346
"I GIVE TITHES OF ALL THAT I POSSESS"	<i>Eugène Burnand</i>	7:366
"I HAD HEARD OF THEE, BUT NOW MINE EYE SEETH"	<i>William Blake</i>	4:368
"I ONLY AM ESCAPED ALONE TO TELL THEE"	<i>William Blake</i>	4:280
"I WAS SICK AND YE VISITED ME"	<i>Eugène Burnand</i>	7:335
"I WILL LIFT UP MINE EYES UNTO THE HILLS"	<i>W. L. Taylor</i>	MBB:431
"I WILL OPEN RIVERS IN HIGH PLACES" (sepia)	<i>Photograph</i>	4:175
"I WILL PULL DOWN MY BARNS AND BUILD GREATER"	<i>Eugène Burnand</i>	7:390
ICE-CREAM, MAKING THE	<i>Photograph</i>	MBB:102
IDOLS, DEVOTEES WORSHIPING COBRA	<i>Photograph</i>	4:133
IDOLS, MODERN WAYSIDE	<i>Photograph</i>	4:135
IMMACULATE CONCEPTION (color frontispiece)	<i>Murillo</i>	Vol. 8
"IN MY FATHER'S HOUSE ARE MANY MANSIONS"	<i>Eugène Burnand</i>	7:405
IN THE GROCERY STORE	<i>Photograph</i>	MBB:125
INN OF THE GOOD SAMARITAN, THE	<i>Photograph</i>	7:358
INNOCENCE	<i>W. A. Bouguereau</i>	MBB:163
INSPIRATION	<i>C. S. Pietro</i>	5:226
INVITATION TO THE FEAST, THE	<i>Eugène Burnand</i>	MBB:404
ISAAC AND REBEKAH, THE MEETING OF	<i>Gustave Doré</i>	MBB:308
ISAAC BLESSING JACOB (sepia)	<i>Rembrandt</i>	1:59
ISAIAH (sepia)	<i>Michelangelo</i>	4:21
ISAIAH	<i>John S. Sargent</i>	4:19
ISAIAH	<i>J. J. Tissot</i>	4:145

ISAIAH MOURNING OVER HIS PEOPLE	<i>Gustave Doré</i>	4:189
ISHMAEL (color plate)	<i>J. P. Cazin</i>	1:29
ISRAEL, CHILDREN OF, CROSSING JORDAN	<i>Gustave Doré</i>	1:243
ISRAEL IN EGYPT (sepia)	<i>E. J. Poynter</i>	1:153
JABBOK, THE BROOK	<i>Photograph</i>	1:77
JACK ON THE SETTEE	<i>Photograph</i>	MBB:133
JACK PLAYING WITH HIS ENGINE	<i>Photograph</i>	MBB:136
JACK READING	<i>Photograph</i>	MBB:56
JACOB	<i>J. J. Tissot</i>	MBB:319
JACOB AND ESAU, THE MEETING OF	<i>George F. Watts</i>	1:82
JACOB AND RACHEL AT THE WELL	<i>J. J. Tissot</i>	1:72
JACOB AND RACHEL, MEETING OF	<i>William Dyce</i>	1:69
JACOB BLESSING HIS GRANDSONS	<i>R. Payton Reid</i>	1:128
JACOB DECEIVES ISAAC	<i>J. J. Tissot</i>	MBB:313
JACOB, THE DESPAIR OF	<i>Henri Schopin</i>	MBB:327
JACOB GOES INTO EGYPT	<i>Gustave Doré</i>	1:120
JACOB MOURNING HIS SON JOSEPH	<i>J. J. Tissot</i>	1:94
JACOB SERVING FOR RACHEL	<i>Frederick Goodall</i>	1:70
JACOB WRESTLING	<i>Rembrandt</i>	1:81
JACOB WRESTLING WITH THE ANGEL	<i>E. von Gebhardt</i>	1:79
JACOB'S DECEPTION	<i>G. W. Horst</i>	1:61
JACOB'S FAREWELL TO BENJAMIN	<i>Photograph</i>	1:110
JACOB'S LAST INVOCATION	<i>Isaac Snowman</i>	1:84
JACOB'S WELL	<i>Photograph</i>	7:185
JAEL AND SISERA	<i>Austin Abbey</i>	1:286
JAFFA (JOPPA), THE BAZAAR AT	<i>Photograph</i>	2:171
JAFFA GATE, BY THE	<i>Photograph</i>	6:268
JAFFA GATE, TODAY, THE	<i>Engraving</i>	3:268
JAIRUS, THE DAUGHTER OF	<i>Gabriel Max</i>	MBB:172
JAIRUS, RAISING THE DAUGHTER OF	<i>Albert von Keller</i>	7:77
JAIRUS' DAUGHTER, RAISING OF (sepia)	<i>Juliaan de Vriendt</i>	MBB:237
JAMES THE ELDER	<i>Rubens</i>	7:60
JAMES THE ELDER, SAINT	<i>Rubens</i>	8:40
JAMES THE LESS	<i>Frederick Shields</i>	7:62
JAMES THE LESS, SAINT	<i>Frederick Shields</i>	8:258
JEHORAM PIERCED BY AN ARROW	<i>J. J. Tissot</i>	2:220
JEPHTHAH'S DAUGHTER (sepia)	<i>Millais</i>	1:321
JEPHTHAH'S DAUGHTER, ARRIVAL OF	<i>Jessie McGregor</i>	1:317
JEPHTHAH'S DAUGHTER, THE MOURNING OF	<i>T. M. Rooke</i>	1:314
JERASH IN GILEAD	<i>Photograph</i>	3:305
JEREMIAH	<i>Michelangelo</i>	4:36
JEREMIAH	<i>John S. Sargent</i>	4:41
JEREMIAH	<i>Raphael</i>	5:92
JEREMIAH	<i>E. M. Lilien</i>	6:253
JEREMIAH AT THE FALL OF JERUSALEM	<i>E. Bendemann</i>	4:35
JEREMIAH'S GROTTO	<i>Photograph</i>	4:42
JEREMIAH, JONAH, ISAIAH, AND HABAKKUK	<i>John S. Sargent</i>	5:100
JERICO, GENERAL VIEW OF MODERN	<i>Photograph</i>	1:246
JERICO, RUINS OF	<i>Photograph</i>	9:178
JERICO, RUINS OF ANCIENT	<i>Photograph</i>	1:250
JERICO, THE PEOPLE OF	<i>Photograph</i>	6:63
JERICO, THE PLAIN OF	<i>Photograph</i>	1:239
JERICO, THE PLAIN OF, FROM THE ROAD	<i>Photograph</i>	3:98
JERICO, THE WALLS OF, FALLING DOWN	<i>Gustave Doré</i>	1:251

JEROBOAM AND THE PROPHET AHIJAH	<i>Isings</i>	2:191
JEROBOAM ERECTS AN ALTAR AT BETHEL	<i>Mastroianni</i>	2:317
JEROBOAM'S WIFE AND THE BLIND PROPHET	<i>G. G. Manton</i>	2:319
JERUSALEM	<i>Photograph</i>	5:338
JERUSALEM	<i>Photograph</i>	6:295
JERUSALEM, AN AIRPLANE VIEW OF	<i>Photograph</i>	9:112
JERUSALEM, AN ARCHED STREET IN	<i>Photograph</i>	2:202
JERUSALEM, THE BUSY STREETS OF MODERN	<i>E. M. Lilien</i>	3:256
JERUSALEM CHAMBER, WESTMINSTER, THE	<i>Photograph</i>	9:109
JERUSALEM, CHRISTIAN STREET	<i>Engraving</i>	3:238
JERUSALEM, DAMASCUS GATE	<i>E. M. Lilien</i>	2:89
JERUSALEM, THE DAMASCUS GATE OF	<i>Photograph</i>	7:301
JERUSALEM, DAVID STREET	<i>Photograph</i>	2:226
JERUSALEM, DAVID STREET	<i>Photograph</i>	9:119
JERUSALEM, THE DESTRUCTION OF, BY TITUS	<i>W. von Kaulbach</i>	7:439
JERUSALEM FROM THE MOUNT OF OLIVES	<i>Photograph</i>	2:133
JERUSALEM FROM MOUNT SCOPUS	<i>Photograph</i>	2:234
JERUSALEM, GENERAL ALLENBY ENTERING	<i>Photograph</i>	2:304
JERUSALEM, THE GREAT NORTH WALL OF	<i>Photograph</i>	3:262
JERUSALEM, IN THE JEWISH QUARTER	<i>Photograph</i>	6:244
JERUSALEM, THE JEWS' WALLING PLACE	<i>Photograph</i>	4:184
JERUSALEM, PANORAMA OF (sepia)	<i>Photograph</i>	5:241
JERUSALEM, THE PEOPLE MOURNING OVER	<i>Gustave Doré</i>	3:264
JERUSALEM, RUINS OF	<i>J. J. Tissot</i>	4:178
JERUSALEM, A STREET IN	<i>Photograph</i>	7:31
JERUSALEM, A STREET IN	<i>Photograph</i>	2:111
JERUSALEM TO JERICHO, ROAD FROM	<i>Photograph</i>	7:357
JERUSALEM, TOWER OF DAVID	<i>Photograph</i>	2:95
JERUSALEM UNDER SNOW, MODERN	<i>Photograph</i>	3:276
JERUSALEM, THE "UPPER ROOM," OVER THE TOMB OF DAVID	<i>Photograph</i>	9:117
JERUSALEM, VIA DOLOROSA	<i>Photograph</i>	9:121
JERUSALEM, A VIEW OF	<i>E. M. Lilien</i>	4:228
JESUS, BABY	<i>Correggio</i>	MBB:138
JESUS AND THE BLIND MAN	<i>Van Dyck</i>	7:210
JESUS AND THE CHILDREN	<i>Komoromi Kacz</i>	MBB:274
JESUS AND HIS MOTHER	<i>Nicolas Mignard</i>	MBB:140
JESUS AND JOHN THE BAPTIST, THE CHILD	<i>Murillo</i>	MBB:472
JESUS AND LITTLE CHILDREN, THE BABY	<i>Emanuel Dite</i>	MBB:224
JESUS AND THE MULTITUDE	<i>Fritz von Uhde</i>	7:319
JESUS AND THE SEVEN DISCIPLES	<i>Isings</i>	7:257
JESUS, THE ARREST OF	<i>Van Dyck</i>	7:140
JESUS, THE BIRTHDAY OF	<i>F. A. Stüler</i>	MBB:184
JESUS BLESSING LITTLE CHILDREN	<i>Heinrich Hofmann</i>	MBB:142
JESUS BLESSING THE CHILDREN	<i>Plockhorst</i>	MBB:48
JESUS, THE BOY	<i>Murillo</i>	MBB:144
JESUS, THE CHILD	<i>Dagnan-Bouveret</i>	MBB:207
JESUS CLEANSING THE TEMPLE	<i>Isings</i>	7:122
JESUS ENTERING JERUSALEM	<i>Plockhorst</i>	MBB:50
JESUS IN GETHSEMANE	<i>Heinrich Hofmann</i>	7:239
JESUS IN THE HOME OF HIS PARENTS	<i>Millais</i>	MBB:42
JESUS IN THE HOME OF MARY AND MARTHA (sepia)	<i>Heinrich Hofmann</i>	7:113
JESUS IN THE HOUSE OF SIMON	<i>Rubens</i>	9:199

JESUS IN THE TEMPLE	<i>R. Leinweber</i>	MBB:228
JESUS IN THE TEMPLE WITH THE DOCTORS	<i>Heinrich Hofmann</i>	MBB:46
JESUS ON THE WAY TO JERUSALEM, THE BOY	<i>Otto Mengelberg</i>	MBB:44
JESUS, THE PRAYER OF THE CHILD	<i>Elizabeth Sourel</i>	MBB:214
JESUS PRONOUNCES WOE UPON THE PHARISEES	<i>Friedrich Overbeck</i>	7:395
JESUS, THE SLEEP OF THE BABY	<i>Joseph A. Gardet</i>	MBB:xviii
JEW, AN OLD	<i>Photograph</i>	6:273
JEZEBEL, DEATH OF	<i>Gustave Doré</i>	2:352
JEZEBEL, QUEEN	<i>E. H. Corbould</i>	2:350
JEZREEL, THE TOWER OF	<i>Photograph</i>	2:355
JEZREEL, VALLEY OF	<i>Photograph</i>	1:299
JOB	<i>Léon Bonnat</i>	4:302
JOB AND HIS FAMILY	<i>J. J. Tissot</i>	4:338
JOB AND HIS THREE FRIENDS	<i>R. Leinweber</i>	4:292
JOB AND THE FLOCKS	<i>John Gilbert</i>	4:296
JOB HEARING OF HIS RUIN	<i>Gustave Doré</i>	4:386
JOB HEARS THE BAD TIDINGS	<i>J. J. Tissot</i>	4:317
JOB, THE DAUGHTERS OF	<i>William Blake</i>	4:372
JOEL AND OBADIAH	<i>John S. Sargent</i>	4:98
JOHN	<i>Albrecht Dürer</i>	7:60
JOHN AND PETER	<i>Albrecht Dürer</i>	8:14
JOHN, SAINT	<i>Il Guercino</i>	8:393
JOHN THE BAPTIST	<i>Andrea del Sarto</i>	7:175
JOHN THE BAPTIST AS A CHILD	<i>Paul Baudry</i>	MBB:421
JOHN THE BAPTIST, THE CHILD	<i>School of Donatello</i>	MBB:230
JOHN THE BAPTIST EXPLAINS HIS MISSION TO HIS DISCIPLES	<i>Bernardo Strozzi</i>	7:36
JOHN THE BAPTIST, THE YOUNG	<i>Norelli</i>	8:352
JOHN THE EVANGELIST, SAINT	<i>Carlo Dolcei</i>	8:390
JONAH	<i>George F. Watts</i>	3:197
JONAH CAST INTO THE SEA	<i>Isings</i>	3:195
JONAH PREACHING IN NINEVEH	<i>Gustave Doré</i>	3:198
JONATHAN DESTROYING THE TEMPLE OF DAGON	<i>Gustave Doré</i>	3:329
JOPPA (JAFFA)	<i>Photograph</i>	3:327
JOPPA, MODERN	<i>Engraving</i>	3:194
JORDAN, THE	<i>Photograph</i>	5:203
JORDAN, A BRIDGE OVER	<i>Photograph</i>	2:310
JORDAN, AT THE UPPER STREAM OF THE	<i>Photograph</i>	3:66
JORDAN, BOATS ON THE RIVER	<i>Photograph</i>	3:325
JORDAN NEAR DAN, THE	<i>Photograph</i>	5:76
JORDAN NEAR DAN, THE	<i>Photograph</i>	1:11
JORDAN, TRADITIONAL CROSSING PLACE OF THE HEBREWS	<i>Photograph</i>	1:241
JOSEPH AND BENJAMIN	<i>J. J. Tissot</i>	1:119
JOSEPH AND THE CHILD JESUS	<i>Murillo</i>	MBB:226
JOSEPH CAST INTO THE PIT	<i>J. J. Tissot</i>	1:91
JOSEPH CONVERSES WITH JUDAH	<i>J. J. Tissot</i>	1:115
JOSEPH INTERPRETING PHARAOH'S DREAM	<i>Gustave Doré</i>	1:101
JOSEPH INTERPRETS PHARAOH'S DREAM	<i>Harold Speed</i>	1:99
JOSEPH INTRODUCING JACOB TO PHARAOH	<i>Edward J. Poynter</i>	MBB:347
JOSEPH MAKES HIMSELF KNOWN TO HIS BRETHREN	<i>Gustave Doré</i>	1:117
JOSEPH REVEALS HIS DREAM	<i>J. J. Tissot</i>	MBB:324
JOSEPH SOLD INTO SLAVERY	<i>R. Leinweber</i>	MBB:326

JOSEPH'S BROTHERS SHOW HIS COAT TO JACOB	<i>Velásquez</i>	1:93
JOSEPH'S FEAST TO HIS BRETHREN	<i>Photograph</i>	1:112
JOSEPH'S WELL, WATERING CATTLE AT	<i>Photograph</i>	1:90
JOSHUA	<i>John S. Sargent</i>	1:272
JOSHUA GIVES THE SIGNAL TO ATTACK	<i>J. J. Tissot</i>	1:236
JOSHUA SLAYING THE GIANTS	<i>J. J. Tissot</i>	1:265
JOSHUA THE HIGH PRIEST AT THE LAYING OF THE CORNERSTONE OF THE SECOND TEMPLE	<i>Schnorr von Carolsfeld</i>	3:247
JOSHUA'S COMMAND TO THE SUN	<i>Mastroianni</i>	1:263
JUBAL	<i>August von Kloeber</i>	MBB:296
JUDAH GOING INTO CAPTIVITY	<i>Schnorr von Carolsfeld</i>	2:295
JUDAS	<i>E. von Gebhardt</i>	7:62
JUDAS, BARGAINING WITH	<i>Hermann Prell</i>	7:133
JUDAS, BARGAINING WITH, (POSED)	<i>Photograph</i>	9:84
JUDAS GOING OUT	<i>Henry F. Tidey</i>	8:8
JUDAS, THE REMORSE OF	<i>Edward Armistage</i>	7:150
JUDAS MACCABEUS BEFORE NICANOR'S ARMY	<i>Gustave Doré</i>	3:319
JUDAS MACCABEUS PURSUING TIMOTHEUS	<i>Gustave Doré</i>	3:315
JUDEA ACROSS THE JORDAN, LOOKING FROM MOAB TO (sepia)	<i>Photograph</i>	2:343
JUDEA, THE WILDERNESS OF	<i>Photograph</i>	3:87
JUDITH	<i>Cristofano Allori</i>	3:205
JUDITH WITH THE HEAD OF HOLOFERNES	<i>Botticelli</i>	3:213
JUDGE, THE	<i>Michelangelo</i>	8:404
JUDGE OF THE LAW, A	<i>Eugène Burnand</i>	6:208
JUPITER, BUST OF	<i>Sculpture</i>	8:77
JUSTICE	<i>Raphael</i>	4:110
KARNAK, RUINS OF	<i>Photograph</i>	1:126
KARNAK TEMPLE OF, RUINS	<i>Photograph</i>	9:172
KATRAH IN THE PHILISTINE COUNTRY, MODERN	<i>Photograph</i>	1:336
KIDRON AND THE MOUNT OF OLIVES, VALLEY OF	<i>Photograph</i>	2:210
KIDRON, BRIDGE OVER THE BROOK	<i>Photograph</i>	2:129
KIDRON, THE KING'S DALE	<i>Photograph</i>	2:152
KING, THE	<i>E. M. Lilien</i>	6:211
KING DRINKS, THE	<i>Briton Rivière</i>	5:393
KING JAMES BIBLE	<i>Photograph</i>	9:107
KING OF THE FOREST	<i>Landseer</i>	4:102
KING'S DAUGHTER, THE	<i>H. S. Carmichael</i>	6:86
KING'S GARDEN IN THE VALLEY OF HINNOM	<i>Photograph</i>	2:262
KINGS OF THE FIVE GREAT CITIES, THE	<i>J. J. Tissot</i>	1:10
"KINGDOM OF HEAVEN IS LIKE LEAVEN, THE"	<i>Eugène Burnand</i>	7:336
KIRIATH-JEARIM	<i>Photograph</i>	2:96
KISHON, RIVER	<i>Photograph</i>	1:289
KISS OF JUDAS, THE	<i>Ernest Hébert</i>	9:194
KISSING THE BABY	<i>Photograph</i>	MBB:60
KITTY	<i>W. J. Baer</i>	MBB:438
KNIGHT OF MALTA, A	<i>Giorgione</i>	8:149
KNIGHT'S DREAM, THE	<i>Raphael</i>	8:248
LABOR	<i>C. S. Pearce</i>	MBB:289
LABORERS IN THE VINEYARD, THE	<i>H. J. Ford</i>	7:333
LADDER TO HEAVEN, THE	<i>Murillo</i>	MBB:316
LAISH, THE VICINITY OF	<i>Photograph</i>	3:68
LAKE HULEH	<i>Photograph</i>	9:140
LAST PRAYER, THE	<i>Jean L. Gérôme</i>	8:234

LAST SUPPER, THE	<i>Andrea del Sarto</i>	MBB:262
LAST SUPPER, THE	<i>Leonardo da Vinci</i>	7:134
LAST SUPPER, THE (sepia)	<i>W. J. Yeames</i>	8:371
LAST SUPPER, THE PRAYER AFTER THE	<i>Eugène Burnand</i>	7:236
LAW, CARRYING THE	<i>William Rothenstein</i>	6:340
LAW, COPYING THE	<i>E. M. Lilien</i>	6:330
LAW, GIVING THE, UPON MOUNT SINAI	<i>Gustave Doré</i>	1:192
LAW OF REMOTE ANTIQUITY, THE	<i>E. H. Blashfield</i>	6:316
LAW, STUDYING THE	<i>E. M. Lilien</i>	6:327
LAW, THE	<i>John S. Sargent</i>	6:304
LAW, THE JUSTICE OF THE	<i>E. E. Simmons</i>	5:389
LAW, THE POWER OF THE	<i>E. H. Blashfield</i>	6:328
LAZARUS	<i>Elihu Vedder</i>	7:223
LAZARUS, THE RAISING OF	<i>Rubens</i>	7:218
LEBANON AND THE LAST OF THE CEDARS	<i>Photograph</i>	9:228
LEBANON, THE GLORY OF	<i>Photograph</i>	4:214
LEBANON MOUNTAINS, A TORRENT IN THE	<i>Photograph</i>	5:34
LEGISLATION	<i>Kenyon Cox</i>	6:300
LEONTES, THE CHASM OF	<i>Photograph</i>	3:232
"LET NOT YOUR HEART BE TROUBLED"	<i>Tiepolo</i>	7:231
"LET THE DAY PERISH WHEREIN I WAS BORN"	<i>William Blake</i>	4:284
"LET US KILL HIM AND THE INHERITANCE SHALL BE OURS"	<i>Eugène Burnand</i>	7:342
LETTER, GETTING A	<i>Photograph</i>	MBB:119
LIGHT OF THE BIBLE, THE (color frontispiece)	<i>Christoffel Bisschop</i>	Vol. 5
LIGHT OF THE WORLD (sepia)	<i>Holman Hunt</i>	8:241
LIGHT OF THE WORLD, THE,—FINAL SCENE	<i>Photograph</i>	9:78
LILIES, AVALANCHE	<i>Photograph</i>	5:288
LION LOOKING AT THE SUN	<i>Rosa Bonheur</i>	5:71
"LION, WHICH IS STRONGEST AMONG BEASTS. THE"	<i>Kwakyō Nakamura</i>	6:262
LIONS AMONG RUINS	<i>Briton Rivière</i>	4:200
LISTENERS, EAGER	<i>Eugène Burnand</i>	5:217
LITTLE FRIENDS OF THE DIVINE MASTER	<i>Paul H. Flandrin</i>	7:107
LITTLE GIRL AND HER SHEEP, A	<i>Stefano Bruzzio</i>	MBB:210
LITTLE MISS BOWLES	<i>Reynolds</i>	MBB:10
"LO, WE TURN TO THE GENTILES"	<i>Frederick Shields</i>	8:74
LOCUSTS	<i>Photograph</i>	5:61
LOCUSTS FLYING OVER JERUSALEM, A SWARM OF	<i>Photograph</i>	4:100
LOCUSTS SETTLING ON AN OLIVE TREE	<i>Photograph</i>	1:168
"LORD, I AM NOT WORTHY"	<i>Feuerstein</i>	8:373
"LORD IS MY SHEPHERD, THE" (sepia)	<i>W. L. Taylor</i>	5:221
LOST COIN, FINDING OF THE	<i>Eugène Burnand</i>	7:308
"LORD OF THOSE SERVANTS RECKONETH WITH THEM, THE"	<i>Eugène Burnand</i>	7:329
LOST SHEEP, THE	<i>Alfred U. Soord</i>	7:304
LOT, THE FLIGHT OF	<i>Rubens</i>	1:22
"LOT'S WIFE" ON THE SHORE OF THE DEAD SEA	<i>Photograph</i>	1:23
LOVE AND DEATH	<i>George F. Watts</i>	6:394
"LOVE NOT THE WORLD"	<i>Eugène Burnand</i>	8:264
LULLED TO SLEEP BY ANGELS	<i>L. A. Tessier</i>	MBB:448
LUTTERWORTH CHURCH	<i>Photograph</i>	9:102
LYDDA, GENERAL VIEW	<i>Photograph</i>	8:30

MADAME LE BRUN AND HER DAUGHTER (color plate)	<i>Madame Le Brun</i>	MBB:5
MADONNA (sepia)	<i>Cuno Bodenhansen</i>	MBB:169
MADONNA, THE	<i>Botticelli</i>	MBB:466
MADONNA AND ANGELS	<i>Filippino Lippi</i>	9:42
MADONNA AND CHILD	<i>Murillo</i>	MBB:160
MADONNA AND CHILD, THE (color plate)	<i>Murillo</i>	MBB:3
MADONNA AND THE LAMB, THE	<i>W. A. Bouguereau</i>	MBB:270
MADONNA IN PRAYER	<i>Sassoferrato</i>	5:273
MADONNA OF THE CHAIR, THE (color plate)	<i>Raphacl</i>	MBB:35
MADONNA OF THE SCALLOP SHELL	<i>Correggio</i>	MBB:234
MADONNA OF THE TEMPI HOUSE	<i>Raphael</i>	MBB:218
MADONNA, THE SISTINE	<i>Raphacl</i>	MBB:181
MADONNA WEAVING, THE	<i>Elizabeth Sonrel</i>	MBB:147
MADONNA WITH SLEEPING CHILD	<i>George Hitchcock</i>	MBB:458
MAGICIANS BURN THEIR BOOKS, THE	<i>Isings</i>	8:110
MALACHI	<i>John S. Sargent</i>	4:96
MALACHI	<i>J. J. Tissot</i>	4:94
MALTA, THE ISLAND OF	<i>Photograph</i>	8:144
MAMERTINE PRISON, UPPER CHAMBER	<i>Photograph</i>	8:170
MAMERTINE PRISON, ROME	<i>Photograph</i>	8:325
MAMMON	<i>George F. Watts</i>	6:124
MANOAH'S OFFERING	<i>Rembrandt</i>	3:50
MARK, SAINT	<i>Rubens</i>	8:86
MARRIAGE AT CANA, THE	<i>Mastroianni</i>	7:179
MARS' HILL, ATHENS	<i>Photograph</i>	8:96
MARTYR, THE FIRST CHRISTIAN	<i>Giovanni Mariani</i>	5:176
MARTYRS IN THE CATACOMBS, THE	<i>Jules Lenepveu</i>	8:410
MARTYRS, THE NOBLE ARMY OF THE	<i>Frederick Shields</i>	8:412
MARY	<i>Luca della Robbia</i>	7:410
MARY AND MARTHA, THE HOUSE OF	<i>Photograph</i>	7:220
MARY (color frontispiece)	<i>Luini</i>	Vol. 7
MARY WITH THE ALABASTER BOX	<i>George W. Joy</i>	7:222
MARYS AT CALVARY, THE	<i>Morelli</i>	7:154
MATERNAL CARES	<i>Jozef Israels</i>	MBB:151
MATERNITY	<i>Niccolo Cannicci</i>	9:6
MATTATHIAS AND THE APOSTATE	<i>Gustave Doré</i>	3:300
MATTATHIAS APPEALING TO THE JEWISH REFUGEES	<i>Gustave Doré</i>	3:302
MATTHEW, SAINT	<i>Il Guercino</i>	8:295
MATTHEW	<i>Rubens</i>	7:62
MATTHEW, THE CALLING OF	<i>C. O. Skilbeck</i>	7:421
MAY MORNING ON MAGDALEN TOWER	<i>Holman Hunt</i>	5:248
MEADOW SWEETS	<i>David Murray</i>	MBB:108
MEDICINE WOMAN OF JERICO, A	<i>Photograph</i>	6:200
MELCHIZEDEK'S BLESSING	<i>J. J. Tissot</i>	1:12
MERCIFUL MAN, THE (sepia)	<i>Pompeo Batoni</i>	6:105
MESS OF POTTAGE, THE	<i>J. J. Tissot</i>	MBB:312
MESSANGER OF THE SHEPHERDS, THE	<i>Paul Thumann</i>	MBB:216
MESSIANIC ERA, THE	<i>John S. Sargent</i>	4:212
METAL-WORKER, A	<i>Photograph</i>	6:168
MICAH	<i>John S. Sargent</i>	4:29
MICAH, THE PROPHET	<i>Gustave Doré</i>	6:214
MICAH'S IDOLS, CARRYING OUT	<i>J. J. Tissot</i>	3:64

MICHAEL	<i>Raphael</i>	4:237
MICHELANGELO SCULPTURING HEAD OF FAUN	<i>Emilio Zocchi</i>	MBB:18
MICHMASH	<i>Photograph</i>	2:17
MIDIANITES PUT TO FLIGHT, THE	<i>Gustave Doré</i>	1:303
MIDWINTER	<i>Photograph</i>	MBB:76
MIRIAM	<i>Wilhelm Hensel</i>	1:182
MIRIAM'S SONG OF PRAISE	<i>Jennie Wylic</i>	5:255
MISTY MORNING, A	<i>E. W. Longfellow</i>	5:324
MIZPAH	<i>Photograph</i>	1:334
MIZPAH, THE MOSQUE AT	<i>Photograph</i>	2:10
MOAB EAST OF THE JORDAN, THE HILLS OF	<i>Photograph</i>	3:39
MOAB, THE HILLS OF	<i>Photograph</i>	5:90
MOAB FROM THE JORDAN, THE TABLE-LAND OF	<i>Photograph</i>	2:342
MOLECH	<i>John S. Sargent</i>	2:273
MONASTERY OF MAR SABA, KIDRON VALLEY, THE	<i>Photograph</i>	9:128
MONASTERY OF SAINT GEORGE	<i>Photograph</i>	9:130
MOONLIGHT	<i>D. J. Guc</i>	5:151
MOONLIGHT ON THE SEA	<i>Birge Harrison</i>	5:312
MOONLIGHT, UNDER THE	<i>Birge Harrison</i>	5:268
MORDECAI, TRIUMPH OF	<i>Gustave Doré</i>	3:187
MOSES	<i>John S. Sargent</i>	6:308
MOSES	<i>Michelangelo</i>	1:194
MOSES	<i>Elihu Vedder</i>	1:207
MOSES AND THE BURNING BUSH	<i>J. Hippolyte Flandrin</i>	1:146
MOSES AND THE DAUGHTERS OF JETHRO	<i>Botticelli</i>	1:145
MOSES BLESSES JOSHUA	<i>Photograph</i>	1:228
MOSES BREAKING THE TABLES OF STONE	<i>R. Leinweber</i>	1:198
MOSES DEFENDS THE DAUGHTERS OF JETHRO	<i>Nicolas Poussin</i>	1:144
MOSES, THE FINDING OF	<i>Franceschini</i>	1:143
MOSES, FINDING OF	<i>J. Y. Hunter</i>	1:142
MOSES IN THE BULRUSHES	<i>Paul Delaroché</i>	MBB:350
MOSES, THE MARRIAGE OF	<i>Mosaic</i>	1:355
MOSES PLEADS WITH PHARAOH	<i>Photograph</i>	1:157
MOSES PRESENTING THE TEN COMMANDMENTS (sepia)	<i>P. de Champaigne</i>	1:193
MOSES SMITING THE ROCK	<i>Murillo</i>	5:348
MOSES VIEWS THE PROMISED LAND	<i>Frederick Leighton</i>	1:230
MOSES' FAREWELL TO HIS PEOPLE	<i>Photograph</i>	1:229
MOTHER	<i>Photograph</i>	MBB:58
MOTHER AND BABY	<i>Photograph</i>	6:7
MOTHER AND CHILD	<i>Correggio</i>	7:6
MOTHER BIRD, THE	<i>Photograph</i>	MBB:78
MOTHER OF GOOD CHILDREN, THE	<i>Ford Madox Brown</i>	MBB:189
MOTHER OF SEVEN SONS, THE	<i>Gustave Doré</i>	3:226
MOTHER OF JESUS WHEN A LITTLE GIRL, THE	<i>H. J. Sinkel</i>	MBB:168
MOTHER-OF-PEARL, WORKERS IN	<i>Photograph</i>	6:171
MOUNT CARMEL	<i>Photograph</i>	9:136
MOUNT GERIZIM, LOOKING FROM SYCHAR	<i>Photograph</i>	9:135
MOUNTAINS, SNOW ON THE	<i>Photograph</i>	5:56
MOUNTAINS, THE	<i>Photograph</i>	5:42
MOUNT MORIAH, ORIGINAL CONTOURS	<i>Schick</i>	2:116
MOUNT OF BEATITUDES, VIEW EASTWARD FROM THE TRADITIONAL	<i>Photograph</i>	7:286
MOUNT OF TEMPTATION	<i>Photograph</i>	7:41

MUMMY CASE, AN EGYPTIAN	<i>Photograph</i>	1:131
MUSIC	<i>Robert Blum</i>	5:253
MUSIC SCHOOL, PALESTINE, A	<i>Photograph</i>	6:30
"MY SERVANT JOB SHALL PRAY FOR YOU"	<i>William Blake</i>	4:369
"MY SON, KEEP MY WORD"	<i>Eugène Burnand</i>	6:20
"MY SOUL DOTH MAGNIFY THE LORD"	<i>Rosellino</i>	8:350
NAAMAN, RUINS OF THE TRADITIONAL HOUSE OF	<i>Photograph</i>	3:110
NAAMAN'S WIFE	<i>F. W. W. Topham</i>	MBB:378
NABLUS	<i>Photograph</i>	2:325
NABLUS, ANCIENT SHECHEM	<i>Photograph</i>	1:270
NAHUM	<i>John S. Sargent</i>	4:45
NATURE'S BEAUTY, A GLIMPSE OF	<i>Photograph</i>	5:20
NAZARETH	<i>Photograph</i>	7:25
NAZARETH	<i>Photograph</i>	7:79
NAZARETH, FOUNTAIN OF THE VIRGIN	<i>Photograph</i>	7:27
NAZARETH HOME, IN THE	<i>Charles Le Brun</i>	MBB:208
NAZARETH, A YOUNG HOUSEKEEPER AT THE FOUNTAIN	<i>Photograph</i>	6:56
NAZARETH, THE CHAPEL ON THE SITE OF JOSEPH'S CARPENTER SHOP	<i>Photograph</i>	9:137
NEBUCHADNEZZAR, THE MADNESS OF	<i>G. Rochegrosse</i>	3:141
NEHEMIAH VIEWING THE RUINS OF JERUSALEM	<i>Gustave Doré</i>	3:267
NERO, THE EMPEROR	<i>Sculpture</i>	8:346
NERO, VICTOR	<i>E. Forti</i>	8:437
NEW YEAR'S NIGHT	<i>Julius Kronberg</i>	MBB:443
NIGHT	<i>Louis Douzette</i>	5:19
NIGHT	<i>Photograph</i>	5:327
NIGHT, QUIET	<i>Photograph</i>	MBB:162
NIGHT WATCH, THE	<i>Briton Rivière</i>	4:142
NILE, PALM-FRINGED	<i>Photograph</i>	1:159
NILE VALLEY AND THE PYRAMIDS	<i>Photograph</i>	1:113
NILE, THE SUBSIDING OF THE	<i>Frederick Goodall</i>	1:105
NIMROD, THE HUNTER HUNTED	<i>Briton Rivière</i>	3:31
NINEVEH, EXCAVATIONS AT ANCIENT	<i>Photograph</i>	3:192
NINEVEH'S WALL, BY THE RUINS OF	<i>Photograph</i>	2:291
NOAH	<i>J. J. Tissot</i>	3:26
NOAH, AFTER THE DELUGE	<i>H. F. Schopin</i>	3:30
NOB, SITE OF ANCIENT	<i>Photograph</i>	2:49
OASIS, AN	<i>Photograph</i>	5:298
OBELISK AT HELIOPOLIS	<i>Photograph</i>	1:103
OCEAN, THE	<i>Schnors-Alquist</i>	5:394
OCTOBER SEAS	<i>Paul Dougherty</i>	5:36
OFFERING OF DOVES, AN (sepia)	<i>Frederick Goodall</i>	6:369
"OH GIVE THANKS UNTO THE LORD"	<i>E. H. Blashfield</i>	5:364
OLD AGE	<i>Eugène Burnand</i>	5:196
OLD AGE, THE WISDOM OF	<i>Alfred Aghace</i>	4:244
OLD LACE MAKER, THE	<i>Nikolaas Maes</i>	4:104
OLD MR. JONES	<i>Photograph</i>	MBB:106
OLD SAINT, AN	<i>Elihu Vedder</i>	8:244
OLD WOMAN PARING APPLES	<i>Nikolaas Maes</i>	5:350
OLIVES IN PALESTINE, PICKING	<i>Photograph</i>	6:159
OLIVES FOR THE OIL, CRUSHING	<i>Photograph</i>	6:151
OMNIPRESENCE OF CHRIST, THE	<i>Heinrich Hofmann</i>	8:288
ON THE ALERT	<i>Rosa Bonheur</i>	MBB:8

ON THE WAY TO EMMAUS	<i>B. Plockhorst</i>	7:160
OUR DAILY BREAD	<i>Ernest Fosberg</i>	MBB:154
OUR HENS	<i>Walter Douglas</i>	MBB:100
OUR HOUSE	<i>Photograph</i>	MBB:61
PALACES OF THE CÆSARS, ROME, RUINS OF	<i>Photograph</i>	8:160
PALESTINE, MAP OF	<i>Drawing</i>	9:23
PALESTINE, THE SOUTH COUNTRY OF	<i>Photograph</i>	1:267
PALM OFFERING AT THE FEAST OF TABERNACLES	<i>Frederick Goodall</i>	6:375
PAPYRUS GROWING BY A STREAM	<i>Photograph</i>	1:149
PARABLE, A	<i>Eugène Burnand</i>	MBB:410
PARABLE OF THE NET, THE	<i>H. J. Ford</i>	7:338
PARTHENON AT ATHENS, THE	<i>Photograph</i>	8:100
PASSING OF SOULS INTO HEAVEN, THE	<i>John S. Sargent</i>	8:408
PASSOVER, THE JEWS'	<i>J. J. Tissot</i>	6:373
PASTURE, A	<i>Photograph</i>	5:27
PATRIARCH, A MODERN	<i>Photograph</i>	6:32
PAUL	<i>Raphael</i>	8:54
PAUL, THE APOSTLE	<i>Bernini</i>	8:320
PAUL, THE APOSTLE	<i>Rembrandt</i>	8:83
"PAUL, AN APOSTLE OF JESUS CHRIST BY THE GRACE OF GOD"	<i>Isings</i>	8:322
PAUL AND THE DISCIPLES AT TYRE	<i>Jennie Wyllie</i>	8:125
PAUL AT ROME	<i>Frederick Shields</i>	8:165
PAUL BEFORE FESTUS	<i>Rudolf Trache</i>	8:140
PAUL IN THE PALACE OF NERO	<i>Martini</i>	9:206
PAUL IS WORSHIPPED AT LYSTRA	<i>Raphael</i>	8:76
PAUL PREACHING AT ATHENS	<i>Raphael</i>	8:98
PAUL, THE RAPTURE OF	<i>Zampieri</i>	8:120
PAUL RESCUED FROM THE MULTITUDE	<i>Gustave Doré</i>	8:128
PAUL, TRADITIONAL HOUSE OF, ROME	<i>Photograph</i>	8:158
PAUL'S ESCAPE, TRADITIONAL PLACE OF, DAMASCUS	<i>Photograph</i>	8:62
PAUL'S GATE, DAMASCUS	<i>Photograph</i>	8:61
PAUL'S GATE, TARSUS	<i>Photograph</i>	8:46
PAUL'S SHIP ON THE FIFTEENTH DAY	<i>Engraving</i>	8:147
PEACE (sepia)	<i>William Strutt</i>	4:25
PEACE AND PLENTY (color plate)	<i>George Inness</i>	5:131
PEARL OF GREAT PRICE, THE	<i>Eugène Burnand</i>	7:326
PENITENT, THE	<i>Eugène Burnand</i>	5:154
PENTATEUCH, THE ANCIENT SCROLL OF THE	<i>Photograph</i>	5:78
PERGAMUM, OLD	<i>Photograph</i>	8:382
PERGAMUM, THE GREAT ALTAR OF	<i>Photograph</i>	8:180
PETER	<i>Bartolomeo</i>	7:60
PETER, SAINT	<i>Bernini</i>	8:304
PETER AND JOHN HEAL THE LAME MAN	<i>Raphael</i>	8:12
PETER AND JOHN RUNNING TO THE SEPULCHER	<i>Eugène Burnand</i>	7:251
PETER AT THE HOUSE OF CORNELIUS	<i>Fabritius</i>	8:36
PETER IN PRISON, SAINT	<i>Rembrandt</i>	8:42
"PETER WENT OUT AND WEPT BITTERLY"	<i>T. J. Gullick</i>	7:146
PETER, RELEASE OF SAINT	<i>Raphael</i>	8:43
PETER'S DENIAL	<i>Caravaggio</i>	7:145
PETER'S DENIAL	<i>Ettore Tito</i>	7:242
PETER'S DENIAL	<i>Ferdinand von Harrach</i>	9:200

PETITION, THE	<i>Eugène Burnand</i>	5:399
PETRA, A HIGH PLACE	<i>Photograph</i>	6:347
PETRA FROM THE NORTH	<i>Photograph</i>	9:144
PHARAOH, FALLEN STATUE OF	<i>Photograph</i>	1:161
PHARAOH SURVEYS HIS LAND	<i>J. J. Tissot</i>	1:125
PHARAOH'S FIRST-BORN, THE DEATH OF	<i>Ernest Normand</i>	1:174
PHARISEE, A	<i>Michael Munkácsy</i>	7:128
PHARISEE, THE	<i>Mastroianni</i>	6:128
PHARISEE AND THE PUBLICAN, THE	<i>Eugène Burnand</i>	7:364
PHARISEE, A WEALTHY	<i>H. J. Ford</i>	5:396
PHILADELPHIA	<i>Photograph</i>	8:185
PHILIP	<i>Andrea del Sarto</i>	8:368
PHILIP	<i>Rubens</i>	7:60
PIETÀ, THE	<i>Michelangelo</i>	7:249
PILATE	<i>Michael Munkácsy</i>	7:246
PILGRIMS, THE EMBARKATION OF THE	<i>R. W. Weir</i>	5:180
PILGRIMS, THE LANDING OF THE	<i>Henry O. Walker</i>	5:146
PITHOM, BRICK STORE-CHAMBERS	<i>Photograph</i>	1:353
PLANTING POTATOES	<i>Millet</i>	MBB:12
PLAYING GAMES	<i>Photograph</i>	MBB:68
PLAYING IN THE BARN	<i>Photograph</i>	MBB:113
PLAYING IN THE SAND	<i>Photograph</i>	MBB:196
PLAYING IN THE SNOW	<i>Photograph</i>	MBB:75
PLAYING WITH DOLLY	<i>J. W. Alexander</i>	MBB:177
PLAYTIME	<i>Photograph</i>	MBB:179
PLOWING	<i>Photograph</i>	MBB:86
PLOWING	<i>Photograph</i>	6:321
PLOWING IN PALESTINE	<i>Horatio Walker</i>	5:144
PLOWING IN THE PLAIN OF SHARON	<i>Photograph</i>	6:325
POETRY	<i>Photograph</i>	6:145
POOL IN HEBRON	<i>Raphael</i>	5:X
POOL OF HEZEKIAH, JERUSALEM	<i>Photograph</i>	2:93
POOL OF HEZEKIAH, JERUSALEM	<i>Photograph</i>	2:245
POOL OF KING SOLOMON, BEDOULIN CATTLE AT THE	<i>Photograph</i>	3:299
POOL, A QUIET	<i>Photograph</i>	2:169
POTTERY, INTERIOR OF A	<i>W. G. Starkey</i>	5:387
"PRAISE HIM WITH STRINGED INSTRUMENTS"	<i>Photograph</i>	6:174
PRAYER	<i>Fra Angelico</i>	5:322
PRAYER	<i>Gabriel Max</i>	5:125
PRAYER, AT	<i>Hans Holbein</i>	5:257
PRAYER, EVENING	<i>Eugène Burnand</i>	5:183
PRAYER, MORNING	<i>Karl Storch</i>	MBB:159
PRAYERS, SAYING OUR	<i>Karl Storch</i>	MBB:148
PRESENTATION IN THE TEMPLE, THE (color plate)	<i>Photograph</i>	MBB:70
PRESENTATION IN THE TEMPLE, THE	<i>Joseph Janssens</i>	7:173
PRINCESS PRESENTING THE BOY MOSES TO	<i>W. C. T. Dobson</i>	7:12
PHARAOH, THE	<i>Photograph</i>	9:61
PRODIGAL SON, THE	<i>Eugène Burnand</i>	7:306
PRODIGAL, THE RETURN OF THE	<i>Eugène Burnand</i>	MBB:394
PRODIGAL, THE RETURN OF THE	<i>Fritz Genutat</i>	7:307
PRODIGAL'S RETURN, THE	<i>Joseph Aubert</i>	9:30
PROPHETS, THE	<i>John S. Sargent</i>	5:220
PUSSIES, PRETTY LITTLE	<i>Photograph</i>	MBB:197

PYRAMID OF CAIUS CESTIUS, ROME	<i>Photograph</i>	8:155
PYRAMID OF CHEOPS, EGYPT	<i>Photograph</i>	9:173
PYRAMID, SUNSET ON THE GREAT	<i>Photograph</i>	MBB:333
PYRAMIDS, BUILDING THE	<i>Gustave Richter</i>	1:154
PYRAMIDS, EVENING NEAR THE	<i>E. R. Ashton</i>	5:83
PYRAMIDS OF EGYPT, THE	<i>Photograph</i>	4:206
"QUEEN OF HEAVEN," FOUR IMAGES OF THE	<i>Photograph</i>	2:309
"RABBI, WHERE DWELLEST THOU?"	<i>Isings</i>	7:177
RABSHAKEH BEFORE THE WALLS OF JERUSALEM, THE	<i>Isings</i>	2:250
RABSHAKEH BLASPHEMES THE LORD, THE	<i>José Villegas</i>	2:252
RACHEL AND HER FLOCK	<i>Frederick Goodall</i>	1:68
RAINBOW, THE	<i>Millet</i>	MBB:429
RAIN CLOUDS	<i>Photograph</i>	5:40
RAMLEH, CATTLE IN THE VICINITY OF	<i>Photograph</i>	6:143
RAMOTH-GILEAD, IN THE LAND OF THE AMORITES	<i>Photograph</i>	1:223
READING	<i>Photograph</i>	MBB:212
READING THE BIBLE IN A PURITAN HOME	<i>Edwin A. Abbey</i>	9:34
REAPERS AT WORK	<i>Photograph</i>	6:157
REAPERS EATING	<i>Photograph</i>	6:141
REAPERS, RETURN OF THE	<i>George H. Mason</i>	5:366
REAPING ON THE PLAIN OF JUDEA	<i>Photograph</i>	6:313
REBEKAH AND ELIEZER	<i>A. Cabanel</i>	MBB:306
REBEKAH AND ELIEZER	<i>Murillo</i>	1:46
REBEKAH AT THE WELL	<i>William Hilton</i>	1:44
REBEKAH MEETS ISAAC BY THE WAY	<i>J. J. Tissot</i>	1:50
RED SEA, AFTER CROSSING THE	<i>C. W. Eckersburg</i>	5:167
RED SEA, CROSSING THE	<i>F. A. Bridgman</i>	1:178
RELIGION	<i>C. S. Pearce</i>	MBB:285
REPHAIM, THE VALLEY OF	<i>Photograph</i>	2:104
REPOSE IN EGYPT, THE	<i>Jean Aubert</i>	7:16
REPOSE IN EGYPT (color plate)	<i>Lue Olivier Merson</i>	MBB:37
RETURN AT EVE, THE	<i>Photograph</i>	5:231
RIDER ON THE PALE HORSE, THE	<i>William Blake</i>	8:388
RIDER ON THE WHITE HORSE, THE	<i>George F. Watts</i>	8:387
RIZPAH	<i>Frederick Leighton</i>	2:107
ROCK OF THE APOSTLES, SCENE OF THE BETRAYAL	<i>Photograph</i>	7:433
ROCK TEMPLE AT PETRA IN EDOM, "THE LAND OF SEIR" (sepia)	<i>Photograph</i>	2:231
ROMAN BRIDGE OVER THE LEONTES RIVER NEAR TYRE	<i>Photograph</i>	9:142
ROMAN CITY IN THE TIME OF PAUL, STREETS OF A	<i>E. Forti</i>	9:216
ROMAN FORUM, RESTORATION OF THE	<i>E. Beccchetti</i>	8:162
ROMAN GAMES, THE	<i>E. Forti</i>	8:226
ROME, PANORAMA OF, FROM THE DOME OF SAINT PETER'S	<i>Photograph</i>	8:419
ROME, VIEW OF	<i>Photograph</i>	8:28
ROSEBUSH, TRAINING A	<i>Photograph</i>	MBB:85
RUSHING WATERS	<i>Photograph</i>	5:186
RUTH (sepia)	<i>Brück-Lajos</i>	MBB:361
RUTH AND NAOMI (color frontispiece)	<i>Philip Calderon</i>	Vol. 3
RUTH AND NAOMI	<i>Isings</i>	3:156
RUTH, THE STORY OF	<i>T. M. Rooke</i>	MBB:358
RUTH AND HER DOLL	<i>Photograph</i>	MBB:57

RUTH AND SPOT	<i>Photograph</i>	MBB:98
SABBATH REST	<i>S. Hirszenberg</i>	6:384
SACRED BULL, THE	<i>Sculpture</i>	1:164
SACRIFICING	<i>Photograph</i>	6:348
SAFED, THE TRADITIONAL CITY "SET ON A HILL"	<i>Photograph</i>	7:290
SAILBOAT ON THE RIVER	<i>Photograph</i>	MBB:240
SAILBOAT PLYING BETWEEN BABYLON AND THE PERSIAN GULF	<i>Photograph</i>	6:186
SAILBOATS ON THE NILE	<i>Photograph</i>	6:188
SAILING THE BOAT	<i>Photograph</i>	MBB:90
SAINT CECILIA	<i>Raphael</i>	8:356
SAINT CECILIA, THE BURIAL OF	<i>Luis de Madrazo</i>	8:358
SAINT FRANCIS AND THE LAMBS	<i>Eugène Burnand</i>	MBB:454
SAINT FRANCIS PREACHING TO THE BIRDS	<i>Giotto</i>	5:405
SAINT FRANCIS PREACHING TO THE BIRDS	<i>Jakob Machado</i>	MBB:456
SAINT STEPHEN'S GATE, JERUSALEM	<i>Photograph</i>	8:21
SALOME	<i>Henri Regnault</i>	7:68
SAMARIA, GATEWAY TO HEROD'S CITY OF	<i>Photograph</i>	2:347
SAMARIA, HEROD'S STREET OF COLUMNS	<i>Photograph</i>	2:369
SAMARIA, THE HILL OF	<i>Photograph</i>	2:339
SAMARIA, IN THE STREETS OF	<i>Photograph</i>	3:96
SAMARIA OF TODAY, THE	<i>Photograph</i>	2:345
SAMARIA, STONE STAIRWAY TO HEROD'S TEMPLE	<i>Photograph</i>	2:328
SAMARIA, STREET OF COLUMNS IN	<i>Photograph</i>	3:94
SAMARITAN, THE GOOD	<i>Eugène Burnand</i>	MBB:398
SAMARITAN HIGH PRIEST WITH THE LAW, THE	<i>E. M. Lilien</i>	6:322
SAMARITANS SALTING THEIR PASSOVER SACRIFICE	<i>Photograph</i>	6:370
SAMSON	<i>Elihu Vedder</i>	3:48
SAMSON AND DELILAH	<i>Gustave Doré</i>	3:59
SAMSON BOUND IN THE PRISON HOUSE	<i>Dechemond</i>	3:60
SAMSON CARRYING THE GATES	<i>Frederick Leighton</i>	3:56
SAMSON, DEATH OF	<i>Gustave Doré</i>	3:61
SAMSON GRINDING IN THE PRISON HOUSE	<i>A. G. Decamps</i>	MBB:355
SAMSON IS BETRAYED	<i>S. J. Solomon</i>	3:58
SAMSON, THE YOUTH OF	<i>Léon Bonnat</i>	MBB:352
SAMUEL ANOINTS DAVID	<i>Isings</i>	2:28
SAMUEL AS JUDGE AT RAMAH	<i>J. J. Tissot</i>	1:337
SAMUEL BLESSES SAUL	<i>Gustave Doré</i>	2:8
SAMUEL, THE CHILD	<i>Reynolds</i>	1:331
SAMUEL, THE CHILD	<i>James Sant</i>	6:27
SAMUEL, THE DEDICATION OF	<i>F. W. W. Topham</i>	MBB:365
SAMUEL PRAYING	<i>Reynolds</i>	MBB:366
SAMUEL'S COUNTRY	<i>Photograph</i>	1:335
SARAH SENDS HAGAR AWAY	<i>J. J. Tissot</i>	1:27
SARDIS	<i>Photograph</i>	8:182
SANDALED FOOT, THE	<i>Volume Symbol</i>	1:339
SAUL PUTS HIS ARMOR UPON DAVID	<i>J. J. Tissot</i>	2:34
SAUL, THE REMORSE OF	<i>Christopher Williams</i>	2:72
SCALLOP SHELL, THE	<i>Volume Symbol</i>	8:415
SCAPEGOAT, THE	<i>Holman Hunt</i>	6:381
SCHOOL IN EGYPT, A	<i>Photograph</i>	MBB:337
SCHOOL IN THE HOLY LAND, A VILLAGE	<i>Photograph</i>	6:28
SCHOOL, COMING HOME FROM	<i>Jean Geoffroy</i>	MBB:22
SCHOOL, GOING TO	<i>Jean Geoffroy</i>	MBB:20

SCHOOL, OFF TO	<i>Photograph</i>	MBB:88
SCRIBES OF THE LAW	<i>William Rothenstein</i>	6:366
SCROLL, THE	<i>Volume Symbol</i>	4:375
SEA, THE	<i>R. W. Mudge</i>	5:304
SEA GULL ROCKS	<i>Maurice Courant</i>	5:295
SEA OF GALILEE	<i>Photograph</i>	9:25
SEA OF GALILEE AT TIBERIAS, ON THE SHORES OF THE	<i>Photograph</i>	7:72
SEA OF GALILEE, SUNRISE ON THE	<i>Photograph</i>	7:83
SEA OF GALILEE, NORTHERN SHORE OF THE	<i>Photograph</i>	7:74
SENNACHERIB, HORSES AND SOLDIERS OF	<i>Bas-relief</i>	9:182
SENNACHERIB RECEIVING JEWISH CAPTIVES	<i>Bas-relief</i>	9:181
SEPULCHER, THE YOUNG MAN AT THE	<i>Eugène Burnand</i>	7:159
SERMON ON THE MOUNT (1)	<i>Eugène Burnand</i>	7:288
SERMON ON THE MOUNT (2)	<i>Eugène Burnand</i>	7:289
SHARON, THE PLAIN OF	<i>Photograph</i>	4:231
SHEBA, THE QUEEN OF	<i>Julius Kronberg</i>	2:184
SHEEP HOME, BRINGING THE	<i>Prevot Valeri</i>	7:345
SHEEP BESIDE A STREAM	<i>Photograph</i>	MBB:114
SHEEP IN THE PASTURE	<i>Stefano Bruzzio</i>	MBB:420
SHEPHERD, A	<i>Eugène Burnand</i>	6:163
SHEPHERD BY THE JORDAN RIVER, A	<i>Photograph</i>	4:158
SHEPHERD CALLING HIS FLOCK, A	<i>Photograph</i>	6:164
SHEPHERD, THE GOOD	<i>Eugène Burnand</i>	7:213
SHEPHERD, THE GOOD	<i>Christian Dietrich</i>	MBB:418
SHEPHERD OF JERUSALEM, A	<i>Philip R. Morris</i>	7:268
SHEPHERD, AN ORIENTAL	<i>E. M. Lilien</i>	5:103
SHEPHERDS, THE ARRIVAL OF THE	<i>Henri Lerolle</i>	MBB:30
SHIELD WITH CROSSED SWORDS, THE	<i>Volume Symbol</i>	3:379
SHILOH	<i>Photograph</i>	2:98
SHIPS IN HARBOR	<i>Edward Moran</i>	MBB:186
SHUNEM, CACTUS GARDENS AT	<i>Photograph</i>	6:85
SHUNEM, THE HOME OF DAVID'S NURSE	<i>Photograph</i>	2:161
"SIC TRANSIT"	<i>George F. Watts</i>	5:228
SIDON, THE BEACH AT	<i>Photograph</i>	6:236
SIDON FROM THE SEA	<i>Photograph</i>	6:238
SILOAM, THE POOL OF	<i>Photograph</i>	7:209
SILOAM, JERUSALEM, THE POOL OF	<i>Photograph</i>	2:260
SILVERY PATH, A	<i>Photograph</i>	5:391
SIMON	<i>Ribera</i>	7:62
SIMON PETER	<i>Bartolomeo</i>	8:4
"SIMON, SON OF JONAS, LOVEST THOU ME?"	<i>Karl Rumpel</i>	7:256
SIMON THE TANNER, TRADITIONAL HOUSE OF	<i>Photograph</i>	8:32
SIMON THE ZEALOT	<i>Rubens</i>	8:284
SINAI, IN THE WILDERNESS OF	<i>Photograph</i>	1:136
SINAI, MONASTERY OF SAINT CATHERINE	<i>Photograph</i>	1:197
SINAI, MOUNT	<i>Elijah Walton</i>	5:81
SINAI, MOUNT	<i>Photograph</i>	5:259
SINAI, ON THE WAY TO MOUNT	<i>Photograph</i>	1:191
"SING UNTO HIM A NEW SONG"	<i>Carpaccio</i>	5:250
SINGING AN EVENING SONG	<i>Photograph</i>	MBB:69
SINGING BOYS	<i>Luca della Robbia</i>	MBB:24
SINGING BOYS	<i>Luca della Robbia</i>	5:319
SINGING BOYS WITH SCROLL	<i>Luca della Robbia</i>	5:282

SINGING CHILDREN	<i>Luca della Robbia</i>	5:266
SLINGER, AN EGYPTIAN	<i>Frederick Leighton</i>	1:108
SLOTHFUL FARMER, THE HOME OF THE	<i>Photograph</i>	6:146
SLOTHFUL MAN, THE	<i>Photograph</i>	6:108
SMILING BOY, THE	<i>Gherardo dalle Notti</i>	MBB:164
SMITHS SHARPENING SICKLES	<i>Photograph</i>	6:170
SMYRNA	<i>Photograph</i>	8:178
SMYRNA HARBOR, MODERN ORIENTAL SHIPPING IN	<i>Photograph</i>	6:192
SNOWY SUMMITS	<i>Photograph</i>	5:222
"SO THE LORD BLESSED THE LATTER END OF JOB"	<i>William Blake</i>	4:371
SODOM, THE BURNING OF	<i>Corot</i>	1:24
SOLOMON AND THE SMITH	<i>Christian Schussele</i>	6:184
SOLOMON DEDICATING THE TEMPLE	<i>Gladstone Solomon</i>	2:177
SOLOMON IN ALL HIS GLORY	<i>Henry Sandham</i>	2:185
SOLOMON ON THE JUDGMENT SEAT	<i>Photograph</i>	6:212
SOLOMON RECEIVING THE QUEEN OF SHEBA	<i>Edward J. Poynter</i>	2:183
SOLOMON, THE JUDGMENT OF KING	<i>Gustave Doré</i>	2:167
SOLOMON'S STABLES, THE SO-CALLED	<i>Photograph</i>	2:165
SOLOMON'S TEMPLE. OFFERINGS TO FALSE GODS	<i>Photograph</i>	2:189
SOLOMON'S TEMPLE, TRADITIONAL PILLAR OF	<i>Photograph</i>	2:179
"SON, GO WORK TODAY IN MY VINEYARD"	<i>Eugène Burnand</i>	7:376
SONG OF THE VICTORIOUS, THE ETERNAL	<i>Alphonse Osbert</i>	8:396
SONG, AN OLD	<i>Francis Day</i>	5:237
SOUL'S AWAKENING, THE	<i>James Sant</i>	6:397
"SOWER, THE"	<i>Photograph</i>	9:28
SOWER, THE	<i>Eugène Burnand</i>	MBB:402
SOWER, THE	<i>Eugène Burnand</i>	7:370
SOWER, THE	<i>H. J. Ford</i>	MBB:400
SOWER, THE	<i>Millet</i>	MBB:424
SOWER, THE PARABLE OF THE	<i>H. L. Robert</i>	7:372
SOWN AMONG THE THORNS	<i>Alfred U. Soord</i>	7:373
SPHINX AND THE GREAT PYRAMID OF CHEOPS, THE	<i>Photograph</i>	1:109
SPIES, RETURN OF THE	<i>Gustave Doré</i>	1:215
"SPIDER TAKETH HOLD WITH HER HANDS, THE"	<i>Photograph</i>	6:261
SPINNER, THE	<i>Charles Landelle</i>	6:36
SPINNER, THE	<i>Photograph</i>	6:180
SPRING	<i>Burne-Jones</i>	6:75
SPRING FROM WHICH ELIJAH DRENCHED THE ALTAR	<i>Photograph</i>	3:83
SPRING MORNING, A	<i>Alessandro Battaglia</i>	5:15
SPRINGTIME	<i>Photograph</i>	5:67
STAR, THE	<i>Volume Symbol</i>	MBB:473
STAR OF BETHLEHEM, THE	<i>Burne-Jones</i>	7:15
STARTING FOR HOME	<i>Photograph</i>	MBB:120
STEPHEN, SAINT (sepia)	<i>Millais</i>	8:25
STEPHEN, THE CONDEMNATION OF	<i>Cerase Fracassini</i>	8:22
STEPHEN, THE MARTYRDOM OF	<i>Giovanni Mariani</i>	8:23
STONE CUTTER, THE (color plate)	<i>Photograph</i>	6:137
STREET LEADING TO HEROD'S PALACE, A	<i>Photograph</i>	7:427
"SUFFER LITTLE CHILDREN TO COME UNTO ME"	<i>O. Röderstein</i>	MBB:254
SUMMER AFTERNOON	<i>A. B. Durand</i>	5:132
SUNDAY MORNING	<i>John G. Brown</i>	5:308
SUNRISE ON THE DESERT	<i>Photograph</i>	1:132
SUNSET	<i>Photograph</i>	5:54

SUNSET ON THE WATER	<i>Photograph</i>	5:335
SUPPER, THE GREAT	<i>H. J. Ford</i>	7:320
SUPPER, THE HOLY	<i>E. von Gebhardt</i>	MBB:260
SWALLOWS	<i>Marie Laux</i>	5:243
SWIMMERS, THE	<i>Sorolla</i>	MBB:195
SYCOMORE FIG, THE	<i>Photograph</i>	4:10
SYRACUSE, HARBOR OF, WHERE PAUL LANDED	<i>Photograph</i>	8:151
SYROPHOENICIAN WOMAN, THE	<i>William Hole</i>	7:94
TABERNACLES AT CÆSAREA PHILIPPI	<i>Photograph</i>	7:200
TABERNACLE, A MODEL OF THE	<i>Photograph</i>	6:352
TABERNACLE AND CAMP OF THE ISRAELITES	<i>Unknown</i>	6:415
TABERNACLE IN THE WILDERNESS, THE	<i>Photograph</i>	6:354
TABOR, MOUNT	<i>Photograph</i>	1:285
TAILOR, THE	<i>J. J. Tissot</i>	6:103
"TAKE CARE OF HIM"	<i>Eugène Burnand</i>	7:359
TAKING OUR PICTURE	<i>Photograph</i>	MBB:123
TALMUDISTS	<i>E. M. Lilien</i>	6:333
TARES ARE BURNED IN THE FIRE, THE	<i>Eugène Burnand</i>	7:339
TARSUS, GENERAL VIEW OF	<i>Photograph</i>	8:56
TARSUS, STREET SCENE IN	<i>Photograph</i>	8:57
TASSELS, BRAIDING THE SACRED	<i>Stanislaus Bender</i>	6:356
TEACHER OF THE LAW, A	<i>Photograph</i>	6:217
TEACHING BESIDE THE SEA	<i>Fritz von Uhde</i>	7:85
TEKOA, THE HOME OF AMOS	<i>Photograph</i>	4:6
TEMPLE AREA, THE ENTRANCE TO THE	<i>E. M. Lilien</i>	2:181
TEMPLE AREA, GATEWAY	<i>Photograph</i>	5:330
TEMPLE AREA, THE PULPIT IN THE	<i>Photograph</i>	7:126
TEMPLE AREA TODAY, FOUNTAIN WITHIN THE	<i>E. M. Lilien</i>	3:251
TEMPLE OF HEROD, THE	<i>Schiek</i>	7:429
TEMPLE OF THE OLYMPIAN ZEUS AT ATHENS, COLUMNS OF THE	<i>Photograph</i>	3:224
TEMPLE OF THESEUS AND MOUNT LYKABETTUS	<i>Photograph</i>	8:423
TEMPLE OF VESTA	<i>Photograph</i>	8:163
TEMPLE OF THE VICTORIOUS ATHENA, ATHENS	<i>Photograph</i>	8:99
TEMPLE, REBUILDING THE WALLS OF THE	<i>Gustave Doré</i>	3:242
TEMPLE SITE AS IT APPEARS TODAY	<i>E. M. Lilien</i>	6:360
TEMPLE SITE, JERUSALEM, THE	<i>Photograph</i>	7:111
TEMPLE SITE SEEN FROM THE WEST, THE	<i>Photograph</i>	7:181
TEMPLE, SOLOMON'S (sepia)	<i>Schiek</i>	6:419
TEMPLE, ZERUBBABEL'S	<i>Schiek</i>	3:254
TENT HOME, THE INTERIOR OF A	<i>Photograph</i>	6:65
TENTS OF KEDAR, THE	<i>E. M. Lilien</i>	5:94
THADDEUS	<i>Ribera</i>	8:211
THADDEUS	<i>Rubens</i>	7:62
"THAT THINE ALMS MAY BE IN SECRET"	<i>Henry Sandham</i>	7:292
"THEN A SPIRIT PASSED BEFORE MY FACE"	<i>William Blake</i>	4:288
"THEN GOD ANSWERED JOB OUT OF THE WHIRLWIND"	<i>William Blake</i>	4:359
"THEN TOOK THEY UP STONES TO CAST AT HIM"	<i>Frederick Shields</i>	7:215
"THERE WAS A CERTAIN BEGGAR NAMED LAZARUS"	<i>Eugène Burnand</i>	7:374
"THERE WAS A GREAT CRY IN EGYPT"	<i>Arthur Haeker</i>	1:171
THOMAS	<i>Ribera</i>	7:62
THOMAS, THE APOSTLE	<i>Ribera</i>	8:274

THOMAS, THE DOUBT OF	<i>Rubens</i>	7:253
"THOUGH HE SLAY ME, YET WILL I TRUST IN HIM"		
THRESHING-FLOOR, THE (color plate)	<i>William Blake</i>	4:310
THRESHING IN PALESTINE	<i>James Clark</i>	2:123
THUNDERSTORM, THE	<i>Photograph</i>	6:318
"THUS DID JOB CONTINUALLY"	<i>Photograph</i>	5:189
THY KINGDOM COME—FIRST SCENE	<i>William Blake</i>	4:278
TIBERIAS ON THE SEA OF GALILEE	<i>Photograph</i>	9:82
TIBERIAS, THE WATER FRONT AT	<i>Photograph</i>	7:191
TITUS	<i>Photograph</i>	7:254
TIRZAH, THE SITE OF	<i>Sculpture</i>	8:416
TOMB OF ABSALOM, THE	<i>Photograph</i>	2:322
TOMB OF DAVID, JERUSALEM, THE TRADITIONAL	<i>Photograph</i>	2:139
TOMB OF EZRA	<i>Photograph</i>	2:154
TOMB OF JOSEPH NEAR JACOB'S WELL	<i>Photograph</i>	3:290
TOMB OF JOSEPH OF ARIMATHEA, TRADITIONAL	<i>Photograph</i>	1:133
TOMB OF JOSHUA, TRADITIONAL	<i>Photograph</i>	7:158
TOMB OF THE KINGS, JERUSALEM	<i>Photograph</i>	1:273
TOMB OF LUKE AT EPHESUS, TRADITIONAL	<i>Photograph</i>	2:205
TOMB OF RACHEL	<i>Photograph</i>	8:169
TOMB OF SAINT CECILIA, ROMAN CATACOMBS	<i>Photograph</i>	1:86
TOMB OF SARAH AT HEBRON	<i>Photograph</i>	8:407
TOMB OF THE PATRIARCHS AT HEBRON	<i>Photograph</i>	1:36
TOMB OF THE PATRIARCHS, INTERIOR OF THE	<i>Photograph</i>	1:35
TOMB OF THE VIRGIN	<i>Photograph</i>	1:37
TORN HAT, THE	<i>Photograph</i>	9:115
TOWER OF BABEL, BUILDING THE	<i>Thomas Sully</i>	MBB:190
TOWER OF BABEL; THE CONFUSION OF TONGUES	<i>J. J. Tissot</i>	3:33
TRAIN, WATCHING THE	<i>J. Hippolyte Flandrin</i>	3:32
TRANSFIGURATION, THE	<i>Photograph</i>	MBB:127
TREASURE HID IN A FIELD, THE	<i>Raphael</i>	7:98
TREASURE, THE HIDDEN	<i>Eugène Burnand</i>	7:327
TREASURERS AND KEEPERS OF THE VASES	<i>Isings</i>	MBB:412
"TRE FONTANE"—THE THREE FOUNTAINS	<i>J. J. Tissot</i>	6:224
TREE, THE	<i>Photograph</i>	8:343
TRIBUTE MONEY, THE	<i>Volume Symbol</i>	6:403
TRIBUTE TO CÆSAR	<i>Titian</i>	7:124
TRIUMPH OF THE INNOCENTS, THE (sepia)	<i>Mastroianni</i>	7:399
TRIUMPHAL ENTRY, THE	<i>Holman Hunt</i>	7:315
TRIUMPHAL ENTRY, THE	<i>Gustave Doré</i>	7:224
TROJAN PLAIN, THE	<i>William Hole</i>	7:118
TROUBLE, IN THE DAY OF	<i>Photograph</i>	8:88
TRUE LOVE	<i>Photograph</i>	5:158
TUAA, MOTHER OF THE PHARAOH OF THE OP- PRESSION	<i>Thomas Lawrence</i>	MBB:198
TUBAL-CAIN	<i>Sculpture</i>	1:165
TWELVE APOSTLES, THE	<i>J. J. Tissot</i>	3:20
TWO BASKETS OF FIGS	<i>Paintings</i>	7:60, 62
TWO NATURES, THE	<i>Photograph</i>	6:257
TWO SORROWS, THE	<i>George G. Barnard</i>	8:192
"TWO WOMEN SHALL BE GRINDING TOGETHER"	<i>Louis Rivière</i>	8:232
TYNDALE, WILLIAM	<i>Photograph</i>	7:381
TYNDALE'S NEW TESTAMENT	<i>Photograph</i>	9:104
	<i>Photograph</i>	9:104

TYRE, THE RUINS OF	<i>Photograph</i>	4:211
UNLEAVENED BREAD, MAKING	<i>Photograph</i>	6:372
VALLEY OF ACHOR, BEDOUIN ENCAMPMENT	<i>Photograph</i>	1:255
VALLEY OF THE KINGS AND THE TOMB OF KING TUT-ANKH-AMEN, THE	<i>Photograph</i>	1:350
VASHTI DEPOSED	<i>Ernest Normand</i>	3:172
VASHTI, QUEEN	<i>Gustave Doré</i>	3:170
VIA SACRA AND THE PALACES OF THE CÆSARS	<i>Photograph</i>	8:168
VICTORY, O LORD (color frontispiece)	<i>Millais</i>	Vol. 1
VIGIL, THE	<i>John Pettie</i>	8:338
VILLAGE IN EGYPT, A	<i>Photograph</i>	MBB:340
VILLAGE OF THE SHEPHERDS NEAR BETHLEHEM	<i>Photograph</i>	9:77
VINEYARD, THE	<i>Léon L'Hermite</i>	5:142
VINEYARD ON A FRUITFUL HILL, A	<i>Photograph</i>	4:22
VIRGIN'S SPRING, ANCIENT GIHON, STEPS LEAD- ING TO THE	<i>E. M. Lilien</i>	2:213
VISION, THE MORNING	<i>H. O. Walker</i>	MBB:52
VISION OF THE ARMY IN THE HEAVENS, THE	<i>Gustave Doré</i>	3:119
VISION OF EZEKIEL, THE	<i>Raphael</i>	4:62
VISION OF EZEKIEL, THE	<i>Paul F. Poole</i>	4:59
VOICE IN THE DESERT, THE	<i>A. Carillo</i>	7:66
WAILING WALL, THE	<i>Photograph</i>	5:358
WAITING FOR JESUS	<i>George W. Joy</i>	MBB:258
WASH DAY	<i>Photograph</i>	MBB:99
WASHING AND DRESSING	<i>Photograph</i>	MBB:73
WATER CARRIER, A	<i>E. M. Lilien</i>	7:57
WATER CARRIER, A	<i>Photograph</i>	6:336
WEAVER WINDING SPINDLES, A	<i>Photograph</i>	6:183
WEDDING IN THE HOLY LAND TODAY, A	<i>Photograph</i>	6:94
WELL NEAR JOPPA, AN OLD	<i>Photograph</i>	1:52
WELL OF THE VIRGIN NEAR CAIRO, EGYPT, THE	<i>Photograph</i>	7:17
WHEAT FIELD, IN THE	<i>Photograph</i>	MBB:117
WHEAT FIELD, A STONY	<i>Photograph</i>	6:153
"WHEN I CONSIDER THY HEAVENS"	<i>W. L. Taylor</i>	5:136
"WHEN I MEDITATE ON THEE IN THE NIGHT WATCHES"	<i>W. L. Taylor</i>	5:120
"WHEN THE MORNING STARS SANG TOGETHER"	<i>William Blake</i>	4:361
"WHEN THEY KNEW HIM NOT, THEY WEPT"	<i>William Blake</i>	4:283
"WHO IS THIS THAT COMETH OUT OF THE WILDERNESS"	<i>Burne-Jones</i>	6:77
WIDOW'S MITE, THE	<i>Hugo Mieth</i>	7:131
WILDERNESS, IN THE	<i>Photograph</i>	1:208
WILDERNESS OF THE TEMPTATION, THE	<i>Photograph</i>	7:40
WINDMILL, A LITTLE	<i>Photograph</i>	MBB:94
WINGS OF THE MORNING (color plate)	<i>Henry T. Bailey</i>	5:201
WINNOWER GRAIN	<i>Photograph</i>	6:149
WINTER	<i>Photograph</i>	5:134
WIPING DISHES	<i>Photograph</i>	MBB:63
WISDOM OF THE LAW, THE (color frontispiece)	<i>Henry O. Walker</i>	Vol. 4
WISE AND FOOLISH MAIDENS, THE	<i>Etienne Azambre</i>	7:378
WISE AND FOOLISH VIRGINS, THE	<i>Karl von Piloty</i>	MBB:406
WISE MEN, THE COMING OF THE	<i>Will H. Low</i>	MBB:220
WOMAN ANOINTING THE FEET OF JESUS	<i>W. H. Margetson</i>	7:54
WOODS, THE	<i>Photograph</i>	6:249

WOODS, THE	<i>Photograph</i>	MBB:97
WOODS, THE BEAUTY OF THE	<i>Photograph</i>	5:31
WOODS IN WINTER	<i>W. L. Palmer</i>	5:164
WYCLIFFE, JOHN	<i>Photograph</i>	9:101
WYCLIFFE'S BIBLE	<i>Photograph</i>	9:101
"YE ARE THE BODY OF CHRIST"	<i>Joseph Wencker</i>	8:218
"YE SHALL TAKE A BUNCH OF HYSSOP"	<i>Frederick Shields</i>	1:172
YOUTH OF OUR LORD, THE	<i>John R. Herbert</i>	7:29
ZAREPHATH	<i>Photograph</i>	3:78
ZECHARIAH	<i>John S. Sargent</i>	4:90
ZEPHANIAH	<i>John S. Sargent</i>	4:50
ZEUS, THE OLYMPIAN	<i>Sculpture</i>	3:223
ZIPPORAH AND HER TWO SONS	<i>Pinturicchio</i>	1:204

MAPS

ISRAEL AND JUDAH, KINGDOMS OF	3:73
ISRAEL'S SETTLEMENT	1:274
ISRAEL'S WANDERINGS IN THE WILDERNESS	1:189
JOURNEYS OF ABRAHAM AND JACOB	1:39
JOURNEYS OF ISAAC AND JOSEPH	1:55
JOURNEYS OF JESUS, PASSION WEEK	7:116
OLD TESTAMENT WORLD AND THE CAPTIVITIES	2:312
PALESTINE, CONTOUR MAP OF (color plate)	9:247
PALESTINE IN OLD TESTAMENT TIMES (color plate)	2:157
PALESTINE IN THE TIME OF CHRIST (color plate)	7:93
PALESTINE, RELIEF MAP OF	9:242
PAUL'S FIRST MISSIONARY JOURNEY	8:66
PAUL'S JOURNEY TO ROME	8:142
PAUL'S SECOND MISSIONARY JOURNEY	8:84
PAUL'S THIRD MISSIONARY JOURNEY	8:106
PHILISTIA	2:77
SEA OF GALILEE AND SURROUNDINGS, PICTORIAL MAP OF THE	7:418

INDEX TO BIBLE TEXT

This index shows the volume and page of THE MASTER LIBRARY where any given passage of the Bible may be found. The first column of figures indicates the chapter and verse in the Bible; the second column of figures indicates the volume and page of THE MASTER LIBRARY.

OLD TESTAMENT

GENESIS

Bible	Master Library
1:1-31.....	5:3-8
1:5.....	5:53
1:11.....	6:139
1:25.....	5:59
2:1-3.....	5:8
2:4-25.....	3:5-11
2:8.....	5:21
2:9.....	5:30
2:10.....	5:33
2:15.....	5:21
2:15.....	6:158
3:1-15.....	3:11-12
3:1.....	5:62
3:8.....	5:53
3:14.....	5:62
3:17-19.....	3:12
3:20.....	3:14
3:21-24.....	3:12-14
4:1-16.....	3:14-16
4:2-3.....	6:158
4:2, 4.....	6:161
4:3-4.....	6:346
4:16-24.....	3:20-21
4:20.....	6:161
4:21.....	6:203
4:22.....	6:169
4:25-26.....	3:16
5:9, 12, 15, 18.....	3:16
5:21, 24, 27.....	3:19
5:28-29, 31-32.....	3:21
6:1-22.....	3:23-25
7:1-24.....	3:25-27
8:1-14.....	3:27-29
8:7-12.....	5:66
8:18-20.....	3:29
8:20.....	6:346
8:22.....	3:30
8:22.....	5:57
8:22.....	6:156
9:1-3.....	3:29
9:5-6.....	6:311
9:8-16.....	3:29-30
9:20.....	6:158
10:1, 6.....	3:30
10:8-10.....	3:31
11:1-9.....	3:31-33

GENESIS

Bible	Master Library
12:1-10.....	1:5-6
12:7.....	6:346
12:16, 20.....	1:6
13:1-18.....	1:6-11
14:10-24.....	1:11-13
15:1-18.....	1:13-14
16:1, 3, 6-13, 15.....	1:15-16
17:1-9, 15-21.....	1:16-18
17:15-16.....	6:5
18:1-10.....	1:18
18:1-8, 16.....	6:57
18:16-33.....	1:19-21
18:19.....	6:24
19:1-3, 12-29.....	1:21-25
20:1-16.....	1:25-26
21:1-3, 6-21.....	1:27-29
21:22-34.....	1:29-30
21:21.....	6:89
22:1-19.....	1:31-34
23:1-20.....	1:35-38
24:1-67.....	1:43-51
24:2, 4.....	6:89
24:29-32.....	6:59
24:53.....	6:92
24:54.....	6:59
25:7-11.....	1:51
25:17-18.....	1:29
25:27-34.....	1:59
26:1-6, 12-14, 16-33.....	1:51-54
26:23, 25.....	6:346
26:34-35.....	1:65
26:34-35.....	6:90
27:1-45.....	1:60-64
27:27-28.....	5:23
27:46.....	1:65
27:46.....	6:90
28:1-7.....	1:65
28:1-2.....	6:89
28:10-22.....	1:65-67
29:1-23.....	1:68-71
29:1-9.....	6:164-165
29:20.....	6:93
29:21-22.....	6:92
29:25-30.....	1:71
30:22-24.....	6:5

GENESIS

Bible	Master Library
30:25-27, 43.....	1:73
31:1-7, 11-23, 25-34, 36-46, 48-55.....	1:73-76
32:1-31.....	1:76-81
33:1-20.....	1:81-83
33:5.....	6:6
33:18, 20.....	6:346
34:4, 6, 8, 11-12.....	6:92
35:1-16, 19-20, 27-29.....	1:85-86
37:2-35.....	1:89-95
37:12-16.....	6:162
37:25, 28.....	6:193
39:1-6, 19-23.....	1:95-96
40:1-23.....	1:96-98
41:1-16, 25-57.....	1:98-104
42:1-38.....	1:104-107
43:1-34.....	1:108-114
44:1-12, 14-34.....	1:114-117
45:1-28.....	1:117-121
46:1-7, 28-34.....	1:121-122
47:1-2, 5-27.....	1:123-125
47:5-11.....	6:64-65
47:28-31.....	1:130
48:1-22.....	1:127-129
49:3-4.....	4:169
49:8-13.....	4:169-170
49:14-17.....	4:170-171
49:17.....	5:62
49:19, 20.....	4:171
49:21, 22-26.....	4:172
49:27.....	4:173
49:29-33.....	1:130
50:1-26.....	1:130-135

EXODUS

1:6-14, 22.....	1:141
2:1-24.....	1:142-146
2:2-3.....	6:41
2:15-21.....	6:59
2:16-19.....	6:165
3:1-22.....	1:146-148
3:1.....	6:162
4:1-4, 6-23, 27-31.....	1:148-151

EXODUS

Bible	Master Library
5:1-23.....	1:152-156
6:1, 6.....	1:156
7:8-25.....	1:156-158
8:1-32.....	1:158-163
9:1-29, 33-35..	1:163-167
10:1-29.....	1:167-170
11:1-10.....	1:170-172
12:2-13, 15-17..	6:371-373
12:21-24, 27-42.	1:172-176
12:25-27.....	6:374
13:13-16.....	6:11
13:17-22.....	1:176-177
14:5-17, 19-28,	
30-31.....	1:177-180
15:1-27.....	1:180-183
15:20-21.....	6:48
16:1-7, 9-17....	1:183-184
16:13.....	5:55
16:19-35.....	1:184-185
17:8-13, 15-16..	1:187-188
18:1-12.....	1:205-206
18:13-27.....	1:206-209
18:25-26.....	6:207
19:1-8, 10-13,	
16-21, 25....	1:190-192
19:4-6.....	4:177
19:5-6.....	5:80
20:1-21.....	1:193-196
20:24-25.....	6:346
21:15, 17.....	6:326-327
21:26-27.....	6:319
21:33-34.....	6:307
21:35-36.....	6:309
22:2-3.....	6:310
22:5-7.....	6:309
22:9.....	6:207
22:14-15.....	6:309
22:21.....	6:317
22:22.....	6:311
22:25.....	6:312
22:28.....	6:324
22:31.....	6:337
23:1-2.....	6:305
23:4-5.....	6:320
23:6-7.....	6:303
23:10-11.....	6:385
23:12.....	6:326
24:4-5.....	6:347
24:12, 15-18....	1:192-193
25:10-14, 17-18,	
20-22.....	6:355-357
25:23-24, 26-33,	
36.....	6:355
26:1, 6-7, 11,	
14-15, 29, 31,	
33, 36.....	6:351
27:1-3, 6-7.....	6:353
27:9, 16, 17, 19.	6:351

EXODUS

Bible	Master Library
28:4, 6, 8, 15, 17-	
21, 31, 33-35,	
36-37.....	6:357-359
29:38-42.....	6:365-366
30:1-2.....	6:369
30:1.....	6:219, 354
30:3-7.....	6:354
30:7-8.....	6:219, 369
30:10.....	6:219
30:14-16.....	6:323
30:18-19.....	6:353
30:34-35.....	6:369
31:13, 17.....	6:324
32:1-24, 26-28,	
30-35.....	1:196-201
32:1-4.....	6:176
33:7-11.....	1:203
33:7-9, 11.....	6:350
33:18-23.....	1:201
34:1-10.....	1:201-202
34:21.....	6:326
34:28-35.....	1:202-203
35:2-3.....	6:326
35:25-26, 30-35.	6:181
36:1.....	6:181
39:43.....	6:181
40:36.....	1:213

LEVITICUS

2:1-3, 14-16....	6:368
3:6-9, 11.....	6:367
5:1.....	6:305
6:2-5.....	6:307
6:22-23.....	6:219
7:11-13.....	6:367
7:23-24.....	6:339
11:20-22, 29-30.	6:337
12:2, 6-8.....	6:369
16:5, 7-22.....	6:379-381
16:32-34.....	6:219
18:6-17.....	6:329
18:21.....	6:324
19:3.....	6:326
19:9-10.....	6:314
19:11.....	6:310
19:12.....	6:324
19:13.....	6:319
19:14.....	6:311
19:15.....	6:303
19:16.....	6:123
19:17-18.....	6:311
19:31.....	6:201
19:32.....	6:326
19:33-34.....	6:317
19:35-36.....	6:310
20:6.....	6:201
21:17-18, 21....	6:365
22:18-20.....	6:365
23:24-25.....	6:382

LEVITICUS

Bible	Master Library
23:27-29, 31-32.	6:379
23:39-43.....	6:376-378
24:15-16.....	6:324
24:17.....	6:311
24:18.....	6:309
24:19-20.....	6:310
24:21.....	6:309
24:22.....	6:317
25:2.....	6:385
25:3-5.....	6:329
25:6-7.....	6:385
25:8-10, 20-22.	6:386
25:25.....	6:310
25:39-40, 43....	6:319
26:4-6.....	6:139
26:4-5.....	5:24
27:30-33.....	6:323
27:32.....	6:167

NUMBERS

1:50-51.....	6:226
3:5-8.....	6:225
3:13.....	6:11
8:24-26.....	6:225
9:15-18.....	1:212
10:9-10.....	6:223
10:11-13.....	1:213
10:29-32.....	1:206
10:33-36.....	1:213
11:4-6.....	1:186
11:8.....	1:184
11:10-11, 13-23.	1:186-187
11:26-29.....	1:203-205
11:31-33.....	1:187
11:31.....	5:52
12:1.....	6:90
13:1-3, 17-33....	1:213-216
14:1-11, 36-45..	1:216-218
15:5-10.....	6:368
15:22, 24-26....	6:367
15:29.....	6:317
15:37-41.....	6:359
16:1-3, 12-14,	
23-35.....	1:209-210
17:1-11.....	1:210-211
18:5, 7.....	6:223
20:1-29.....	1:218-221
20:4-5.....	5:44
21:4-9, 13-18,	
21-35.....	1:221-224
22:3-41.....	3:37-41
23:1-12, 15-21,	
23, 26, 28....	3:41-45
23:1-2.....	6:349
24:2-3, 5-15,	
17-18, 25....	3:45-46
24:5-6.....	5:23
24:6-7.....	5:35
26:2.....	6:323

NUMBERS		DEUTERONOMY		DEUTERONOMY	
Bible	Master Library	Bible	Master Library	Bible	Master Library
27:1-7.....	6:50-51	17:6.....	6:307	33:26-29.....	4:174
27:8-11.....	6:331	17:8-12.....	6:207-208	34:1-12.....	1:230-231
28:11-15.....	6:382	17:8-11.....	6:303	34:9.....	1:237
32:1-8, 13-23.....	1:224-226	17:14-20.....	6:210-211	JOSHUA	
32:23.....	4:271	18:9-12, 14.....	6:201	1:1-11, 16-18.....	1:237-238
32:31-33, 50-54.....	1:226-227	18:17-22.....	6:213	2:1-16, 18-21.....	1:238-241
34:13-15.....	1:227	19:4-6.....	6:332	2:4-6.....	6:44-45
35:10-15.....	6:331	19:11-13.....	6:334	3:1-3, 9-17.....	1:241-242
35:22-29.....	6:332-333	19:14.....	6:310	3:15.....	5:33
36:8.....	6:90	19:15-21.....	6:305-307	4:1-24.....	1:243-246
DEUTERONOMY		20:1.....	6:323	5:1.....	1:246
1:16-17.....	6:302	20:2-4.....	6:223	5:10-15.....	1:247
1:19.....	5:44	20:5-7.....	6:323-324	6:1-7, 10.....	1:249
1:44.....	5:59	20:19-20.....	6:329	6:11.....	1:250
4:1, 6-8.....	5:80	21:10-13.....	6:95	6:14-16.....	1:251
4:9-19, 29-33.....	5:80-82	21:18-21.....	6:327-329	6:17-19.....	1:249-250
4:35-40.....	5:83-84	22:1-4, 6-7.....	6:320	6:20-25, 27.....	1:251-252
5:12-15.....	6:385	22:8.....	6:314	7:1-12, 14-26.....	1:252-254
5:16.....	6:326	22:10.....	6:320	8:1-20, 22-23.....	1:255-257
5:26, 28-29.....	5:82-83	23:7-8.....	6:319	8:30-35.....	6:339-341
6:1-3.....	6:301	23:19.....	6:312	8:30-31.....	6:349
6:1-2, 4-5.....	5:77	23:24-25.....	6:311	9:3-16, 18-27.....	1:257-260
6:10-12.....	5:87	24:1-4.....	6:330-331	10:1-14, 16-27.....	1:260-264
6:20-25.....	5:88-89	24:5.....	6:324	10:40, 43.....	1:268
6:20-23.....	6:301	24:6, 10-11, 12-13.....	6:312	11:23.....	1:268
7:6-11.....	5:79	24:14-15.....	6:319	14:6-14.....	1:264-266
7:12-15.....	5:89	24:16.....	6:312	17:1, 12-18.....	1:266-268
7:13.....	6:142	24:17-18.....	6:317	18:1.....	1:268
8:2-6.....	5:79-80	24:19-22.....	6:312-314	18:1.....	2:97
8:7-10.....	5:86	25:1-3.....	6:311	20:7-8.....	6:332
8:7-9.....	6:140	25:4.....	6:320	22:10.....	6:349
8:11-17.....	5:87	25:5-10.....	6:96	23:1-4, 6-11.....	1:268-271
8:15.....	5:44	25:10.....	6:276	23:14.....	1:272
10:1-5.....	3:343	25:13-15.....	6:310	24:2, 14-22.....	1:271-272
10:12-13.....	5:88	26:12-13.....	6:321	24:29-30.....	1:272
10:14-15, 17-18, 20-21.....	5:77-79	27:4-8.....	6:339	24:32.....	1:135
10:18-19.....	6:319	27:16.....	6:326	JUDGES	
11:10-15.....	5:86	27:17-19, 24.....	4:143	1:9-10, 12-15.....	1:278
11:10-12.....	5:23	28:1-12.....	5:89-91	1:12-13.....	6:93
11:11, 14-15.....	6:147	28:23-24.....	5:46	2:7, 10-12, 14, 16-17, 19, 23.....	1:277
11:18-21.....	5:88	30:8-10.....	6:341	3:7-30.....	1:278-280
11:18-21.....	6:14-17	31:1-6.....	1:229-230	4:1-24.....	1:283-287
11:22-25.....	4:174-175	31:14-15, 23.....	1:228	4:4-5.....	6:49, 209
11:26-28.....	5:89	32:2.....	5:23	5:1-31.....	1:287-292
12:1-4.....	2:276	32:7-14.....	1:211-212	5:7.....	6:49
12:23-24.....	6:337	32:7-12.....	5:84-85	5:16.....	5:28
13:1-5.....	6:216	32:10.....	5:44	5:24, 27.....	6:49
14:4-18.....	6:334-337	32:11-12.....	5:65	6:1-40.....	1:295-298
14:21.....	6:337	32:13-14.....	6:140	6:25-26.....	6:349
14:28.....	6:321	32:48-52.....	1:228-229	7:1-25.....	1:298-304
15:7-11.....	6:314-317	33:6.....	4:169	8:4-7, 12-16, 18-28, 32.....	1:304-306
16:9-11, 13-15.....	6:376	33:8-12.....	4:173-174	8:33-35.....	1:307
16:16-17.....	6:371	33:13-17.....	4:172-173	9:1-40, 47-57.....	1:307-313
16:18-20.....	6:303	33:18-19.....	4:170	9:8-16, 19-20.....	6:230-231
16:18.....	6:302	33:20-21, 22.....	4:171	9:27.....	6:160
16:21-22.....	2:276	33:23.....	4:172		
17:2-7.....	2:276-278	33:24-25.....	4:171		

JUDGES

Bible	Master Library
11:1-16, 19-24, 27-40.....	1:315-318
12:1-7.....	1:318-319
13:2-25.....	3:47-51
14:1-20.....	3:51-53
14:1-2.....	6:89
14:10-11.....	6:92
14:14, 18.....	6:259
15:1-19.....	3:53-55
16:1-31.....	3:56-63
17:1-13.....	3:65-67
18:1-27, 29-31.....	3:67-70
19:1-12, 14-21.....	6:60-62
19:9.....	5:55
20:15-16.....	6:191
21:16, 19-23.....	6:95-96

RUTH

1:1-11, 13-22...	3:155-157
1:16-17.....	6:49
2:1-23.....	3:157-159
2:17.....	6:142
3:1-18.....	3:161-163
4:1-17.....	3:163-166
4:10.....	6:92

1 SAMUEL

1:1-4, 7-28.....	1:325-326
1:9-11, 19-20.....	6:5-6
1:22, 24-28.....	6:41
2:1-12, 18-21, 26.....	1:326-329
2:3.....	6:120
3:1-20.....	1:329-331
4:1-18, 21.....	1:332-334
4:6-18.....	3:344-345
5:1-12.....	3:345-347
6:1-14, 16, 19-21.....	3:347-350
7:1-2.....	3:350
7:1-2.....	2:97
7:6-13.....	1:336-337
7:15-17.....	6:208
7:16-17.....	6:349
8:1-6.....	1:337-338
8:11-18.....	2:189-190
8:22.....	1:338
9:1-8, 10-27.....	2:5-7
9:15-16.....	1:338
10:1-7, 9-27.....	2:8-11
10:12.....	6:276
11:1-7, 9-15.....	2:11-13
13:1-23.....	2:14-16
14:1, 3-14.....	2:16-18
14:15.....	5:49
14:24-33.....	2:18
14:34-35.....	6:350
14:38-45, 47-48, 52.....	2:19-20

1 SAMUEL

Bible	Master Library
15:13-29, 34-35.....	2:20-21
16:1-13.....	2:27-28
16:14-23.....	2:21-23
17:1-11, 13, 16-18, 20-29, 31-58.....	2:29-36
17:25.....	6:93
17:34-36.....	6:165
18:1-2.....	2:36
18:3-4.....	2:41
18:5-15.....	2:36-38
18:17.....	6:93
18:20-30.....	2:38-40
18:25, 27.....	6:93
19:1-2, 4-17.....	2:42-43
19:19-20.....	2:43
20:1-15, 17-42.....	2:43-47
21:1-4, 6-15.....	2:49-50
22:1-23.....	2:52-54
23:1-29.....	2:57-61
24:1-22.....	2:61-64
24:9, 13.....	6:276
25:1-42.....	2:64-70
25:2-3.....	6:161
25:18-20, 32-33.....	6:45
25:44.....	2:43
26:1-25.....	2:70-73
27:1-12.....	2:73-74
28:3-25.....	2:79-82
28:7.....	6:201
28:21-25.....	6:43-44
29:1-11.....	2:82-83
30:1-26.....	2:75-77
31:1-13.....	2:83-85

2 SAMUEL

1:1-4, 11-12, 17-27.....	2:85-87
1:23.....	5:65
2:1-7.....	2:87
2:8-10, 12-32.....	2:88-91
2:18-19.....	5:69
3:1.....	2:88
3:17-29, 31-39.....	2:91-92
4:1, 5, 7-12.....	2:93-94
5:1-12.....	2:94-97
5:11.....	6:171
5:24.....	5:30
6:2-21, 23.....	2:98-100
7:1-6, 8-9, 12-29.....	2:118-120
8:2-6, 9-11, 13-18.....	2:100-101
9:1-13.....	2:108-109
10:1-14.....	2:101-102
10:15-19.....	2:103
11:1.....	2:104
11:2-4, 6-27.....	2:110-112
12:1-10, 12-25.....	2:113-115
12:1-4.....	6:243

2 SAMUEL

Bible	Master Library
12:29-31.....	2:104
13:37-39.....	2:123-124
14:1-24.....	2:124-126
14:5-7.....	6:248
14:25-26.....	2:123
14:27-33.....	2:126-127
15:1-7, 9-15, 17, 19-37.....	2:127-130
16:1-9, 11-20.....	2:130-132
17:1-24, 26-29.....	2:132-136
17:8.....	5:69
17:18-20.....	6:45
18:1-6, 8-14, 16-33.....	2:136-141
19:1-40.....	2:144-147
20:1-2, 4-23.....	2:148-150
21:1, 3, 5, 6, 8-14.....	2:106-108
21:9-11.....	6:44
21:15-17.....	2:105-106
22:11.....	5:51
22:12.....	5:39
23:1.....	2:29
23:3-4.....	6:210
23:4.....	5:53
24:17-25.....	2:120-121
24:25.....	6:350

1 KINGS

1:5-21, 29-36, 38-49.....	2:150-155
1:50-53.....	2:160-162
2:1-4, 10.....	2:155
2:12.....	2:159
2:22-25.....	2:162
2:26-27.....	2:160
2:28-46.....	2:162-164
3:1.....	2:168
3:3-15.....	2:159-160
3:16-28.....	2:166-168
4:20-34.....	2:165-166
5:1-8.....	2:170
5:9-13.....	2:170-171
5:14-17.....	2:173
5:17-18.....	6:172
6:1-3.....	2:173
6:1, 7-9, 15, 18-19, 21-23, 25, 27-36.....	6:361-363
6:7.....	6:172
6:38.....	2:173
7:1-12.....	2:168-169
7:8-9, 12.....	6:172
7:21-22, 48-50.....	6:363
8:1-6.....	2:174
8:8-11.....	2:180
8:9-50.....	2:175-179
8:27.....	5:40
8:54-62.....	2:179-180
9:1-9.....	2:181-182

1 KINGS

Bible	Master Library
9:10-13, 15, 20-23	2:171-172
9:26-27	2:186
9:26-27	6:187
10:1-25	2:182-186
10:1, 6-7, 10	6:47
10:11	6:193
10:27	2:169
10:28-29	6:193
11:1-14	2:187-188
11:15, 17-22	6:62-64
11:23-24	2:188
11:26, 28-31, 33-35, 37-38, 40, 42-43	2:190-191
12:1-14, 16, 18-19	2:200-201
12:20	2:316
12:21-24	2:201-202
12:25-30	2:316
12:26-33	3:353
12:32	2:316
13:1-32	3:354-356
13:33-34	2:316
14:1-10, 15-20	2:318-320
14:21-23, 25-28	2:203
14:30-31	2:203
15:1-3	2:203
15:9-12	2:206
15:20-22	2:209
15:25-28	2:320
15:29-30, 32-34	2:321
16:1-3, 6, 8-12, 15-17, 21-25, 28-33	2:321-327
17:1-4, 6-24	3:75-77
17:13-15	6:47
18:1-46	3:79-85
18:5	5:46
18:31-32	6:350
19:1-13, 15-21	3:86-89
19:11-12	5:52
20:1-8, 10-17, 20-35	2:327-332
20:11	6:119
20:38-42	6:247
20:39-43	2:332
21:1-24	3:89-95
21:2	6:158
21:25-26	2:327
21:27-29	3:96
22:1-39	2:333-336
22:47, 48, 50	2:218
22:51-53	2:336

2 KINGS

1:1-17	2:336-340
2:1-18	3:96-99
2:19-22	3:103-104

2 KINGS

Bible	Master Library
3:1-27	2:340-343
3:4	6:161
4:1-7	3:104
4:8-37	3:105-109
4:8-10	6:60
4:38-44	3:104-105
5:1-27	3:111-115
6:8-23	3:118-121
6:24-26, 30-33	2:344
7:1-17	2:344-348
8:1-6	3:109
8:7-15	3:117
8:29	2:348
9:1-6, 10-13, 15-28	2:348-351
9:27-28	2:221
9:30-37	2:351-352
10:1-7, 11-35	2:354-357
11:1-21	2:221-225
11:1-3	6:43
12:1-3	2:225
12:17-18	2:229
13:1-9	2:358
13:14-20	3:121-122
13:22-23, 25	2:359
14:8-16, 23-29	2:359-362
14:9	6:247
15:5	2:235
15:8-22	2:364-366
15:23-28	2:367-368
15:29	2:370
16:7-9	2:240
16:10-18	2:242
17:1-24, 29, 33-35	2:372-375
18:1-4	2:244-246
18:5-12	2:246-247
18:13-37	2:249-253
19:1-7	2:253-254
19:8, 14-16, 19-24, 27-28, 35-37	2:254-256
20:1-11	2:257
20:20	2:261
21:1-8, 10-16	2:265-266
21:19-26	2:268-269
22:3-20	2:270-272
22:10-11	3:357
22:12-20	6:48
23:1-6, 8-15, 19-25	2:272-276
23:1-5, 13-20	3:357-358
23:33-35	2:283
23:36-37	2:283-284
24:1-4, 6	2:284
24:7-15	2:294
24:16	2:295
24:17-19	2:297-298
24:20	2:299
25:1-2	2:299
25:3-4	2:303
25:8-12, 21	2:305

1 CHRONICLES

Bible	Master Library
4:39-40	5:28
4:39-40	6:162
9:28-32	6:226
11:10-25	2:54-55
12:1-2, 8, 14-18	2:55-57
12:1-2, 8	6:191
13:1-4	2:97
14:9-17	2:105
15:16, 19-22	6:204
16:4-6	6:204
16:23-24	6:203
20:2, 4-8	2:102-103
22:2-5	2:120
25:5-7	6:204
27:26-28	6:158
27:29-31	6:142
28:1-12, 20	2:121-123
28:27-28	2:155

2 CHRONICLES

Bible	Master Library
2:1-3, 5-9, 11, 13-14	6:182-184
2:16	2:170
5:12-14	6:206
6:40-42	2:179
8:1-6	2:186
9:13-14, 21	6:193
11:22-23	2:203
13:2-19	2:204-205
14:1	2:206
14:4-15	2:206-207
15:1-19	2:207-209
16:1-3	2:209
16:7-10, 12-14	2:209-210
17:1-13	2:212
17:7-9	6:218
18:1-3	2:213
19:1-11	2:213-214
19:5-7	6:209
20:1-6, 12-29	2:215-218
20:30	2:218
21:3	2:218
21:4, 6-14, 16-20	2:218-219
22:1-8	2:220-221
22:7, 9	2:351
22:9	2:221
24:4-24	2:225-229
24:25, 27	2:230
25:1-16, 22-25, 27-28	2:230-232
25:5-6	6:191
26:1-10, 14-16	2:232-233
26:10	6:142
26:14-15	6:191
26:22-23	2:235
27:1-6, 9	2:236
28:1-5	2:237
28:8-15	2:369-370
28:16-19	2:240

2 CHRONICLES

Bible	Master Library
28:22-23.....	2:242
28:27.....	2:243
29:25-30.....	6:204-205
30:25-27.....	2:246
32:1-8.....	2:248-249
32:18-19.....	2:254
32:22-23.....	2:256
32:27-31.....	2:261
32:33.....	2:261
33:9-20.....	2:266-267
34:1-7.....	2:270
35:20-27.....	2:280-282
36:2.....	2:283

EZRA

1:5-6.....	3:238-239
3:1-7.....	3:243
3:10-11.....	6:205
4:1-5.....	3:251
4:11-22.....	3:274-275
5:1-3.....	3:252
5:13-15.....	3:237
5:17.....	3:252
6:1-15.....	3:252-253
7:1, 6-7, 10.....	3:285
7:25-26.....	6:209
7:27-28.....	3:285
8:15-17, 21-23, 31-32.....	3:285-287
10:10-12.....	6:90

NEHEMIAH

1:1-11.....	3:263-265
2:1-20.....	3:265-269
3:1-6, 13-15, 28, 32.....	3:269-270
4:1-23.....	3:270-272
5:1-19.....	3:277-279
6:1-19.....	3:272-274
7:1-5.....	3:275
7:73.....	3:287
8:1-18.....	3:287-289
8:7-8.....	6:218
9:38.....	3:289
10:28-33.....	3:289-291
10:29-30.....	6:90
10:36.....	6:11
11:1-2.....	3:291
12:27-32, 35-43.....	3:275-277
12:27-29.....	6:205-206
12:46.....	6:203
13:4-31.....	3:279-282

ESTHER

1:1-7, 9-13, 15-22.....	3:169-173
2:1-23.....	3:173-175
2:17-18.....	6:93
3:1-15.....	3:175-177

ESTHER

Bible	Master Library
4:1-17.....	3:177-178
4:16.....	6:44
5:1-14.....	3:178-180
6:1-14.....	3:180-182
7:1-10.....	3:182-185
8:1-17.....	3:185-186
9:1-6, 10-22.....	3:188-189
9:24-28.....	6:383
10:1-3.....	3:189-190

JOB

1:1-22.....	4:277-281
2:1-13.....	4:281-283
3:1-15, 17-26.....	4:283-286
3:17-22.....	6:393
4:1-21.....	4:286-289
4:10-11.....	5:70
5:1-27.....	4:289-291
5:8, 10.....	6:147
5:26.....	6:392
6:1-30.....	4:291-295
6:15-17.....	5:57
7:1-21.....	4:295-297
8:1-22.....	4:297-299
9:1-35.....	4:299-301
9:6.....	5:49
9:26.....	5:65
10:1-22.....	4:303-304
10:21-22.....	6:395
11:1-20.....	4:305-306
12:1-3, 7-25.....	4:306-309
12:2.....	6:115
13:1-28.....	4:309-312
14:1-22.....	4:312-314
14:1-2, 5-12, 14-15.....	6:393-395
14:18-19.....	5:41
15:1-35.....	4:314-316
15:34.....	6:111
16:1-22.....	4:316-319
17:1-16.....	4:319-320
18:1-21.....	4:321
19:1-29.....	4:322-324
19:25-27.....	6:398
20:1-29.....	4:324-326
21:1-34.....	4:327-329
21:23-26.....	6:393
22:1-30.....	4:329-331
23:1-17.....	4:332-333
24:1-25.....	4:333-335
24:2-17.....	4:120-121
24:5.....	5:45
24:8.....	5:43
25:2-6.....	4:335
26:1-4.....	4:335
26:5-14.....	4:335-336
27:2-23.....	4:336-338
28:1-28.....	4:258-260
28:9.....	5:41

JOB

Bible	Master Library
28:10.....	5:35
29:1-25.....	4:339-340
30:1-31.....	4:340-343
31:1-40.....	4:343-345
32:1-22.....	4:346-348
33:1-33.....	4:348-350
34:1-37.....	4:350-353
35:1-16.....	4:353-354
36:1-33.....	4:354-356
36:10-12.....	4:150
37:1-24.....	4:356-358
37:6.....	5:58
37:8-9.....	5:69
38:1-41.....	4:358-363
38:7.....	5:39, 53
38:22.....	5:58
38:25-28.....	6:150
38:41.....	5:64
39:5-30.....	4:363-364
39:5-8.....	5:26
39:9-11.....	5:68
39:13-16, 18.....	5:64
39:26-30.....	5:65
40:1-24.....	4:364-366
40:15-18.....	5:63
40:20.....	5:43
40:21-24.....	5:63-64
41:1-34.....	4:366-368
41:1-2, 7-8, 14-15, 26, 33.....	5:63
42:1-17.....	4:370-373

PSALMS

1:1-6.....	5:386-387
1:3.....	5:33
2:1-12.....	5:271-272
3.....	5:124
4.....	5:119
5:1-12.....	5:325-326
6.....	5:157
7:9-11.....	4:266
8:1-9.....	5:137-139
8:1.....	5:39
9:1-2, 7-20.....	5:216-218
10:2.....	6:126
10:3.....	6:120
10:4-6.....	6:284
10:9-11.....	6:127
10:12-18.....	5:219
10:17-18.....	6:102
11:1-5, 7.....	5:214
11:1.....	5:43
12.....	5:179
13.....	5:337
14:1-7.....	5:219-220
15.....	5:385
16:1-11.....	5:207-208
16:5-11.....	6:400
17:1-8.....	5:327-328

PSALMS

Bible	Master Library
17:12.....	5:70
17:13-15.....	6:398-400
17:15.....	5:328
18:1-50.....	5:303-307
18:7.....	5:48
18:15.....	5:48
19:1-14.....	5:150-152
19:1.....	5:39
19:7-14.....	5:383
20.....	5:281
21:1-13.....	5:276-277
22:1-9, 11-28.....	5:341-344
23.....	5:221
23:2.....	5:26
24:1-6.....	5:395
24:7-10.....	5:267
25:1-22.....	5:333-334
26.....	5:400
27:1-14.....	5:329-331
28.....	5:236
29:1-11.....	5:148
30:1-5, 11-12.....	5:126
31:1-16, 19-24.....	5:177-179
32:1-11.....	5:155-156
32:10.....	4:273
33:1-22.....	5:314-315
33:7.....	5:37
34:1-22.....	5:225-227
35:1-28.....	5:198-200
36:2-4.....	6:133
36:5-12.....	5:293
36:6.....	5:41
37:1-40.....	5:230-235
37:7.....	6:282
38:1-6, 8-22.....	5:173-175
39:1-13.....	5:228-229
40:1-14, 16-17.....	5:320-321
41:1-12.....	5:195
41:1-3.....	6:106
42:1-11.....	5:238-240
42:1.....	5:68
43.....	5:240
44:1-26.....	5:352-354
45:1-17.....	6:87-88
46:1-11.....	5:203-204
46:2-3.....	5:48
47.....	5:247
48:1-3, 8-14.....	5:339-340
49:1-20.....	5:397-398
49:6-7, 9.....	6:118
49:10-15.....	6:396-397
50:1-15, 23.....	5:392-393
50:10.....	5:26
51:1-4, 6-13, 15-17.....	5:163-165
55:1-8.....	5:188
55:6, 8.....	5:52
55:6.....	5:68
55:9-11.....	4:143-144

PSALMS

Bible	Master Library
55:12-14, 16-19.....	5:188-190
55:12-14, 20-21.....	6:122
55:22.....	5:190
56:1-6, 8-13.....	5:180-181
57:1-11.....	5:181-182
58:4-5.....	5:62
58:8, 11.....	5:60
60.....	5:184
61:1-8.....	5:273-274
62:1-7, 8-12.....	5:209-210
62:9-12.....	5:386
62:10.....	6:127
63:1-8.....	5:121
64:10.....	4:273
65:1-4.....	5:256
65:5-13.....	5:131-132
65:6.....	5:41
65:8.....	5:53
65:9-10.....	6:150
65:9.....	5:35
65:11-13.....	5:26
65:11-13.....	6:139
66:8-20.....	5:249-250
67.....	5:354
68:1-20, 22, 24-35.....	5:258-261
68:9.....	6:150
69:1-18.....	5:185-187
70:1-5.....	5:182-183
71:1-12, 14-24.....	5:211-212
72:1-19.....	5:278-280
72:3.....	5:41
72:6.....	6:148
73:23-26.....	6:400
74:1-11.....	5:349-351
74:12-17.....	5:133
74:17.....	5:57
74:17.....	6:156
74:18-23.....	5:351
75.....	5:388
76:1-12.....	5:357
77:1-20.....	5:205-206
77:16-19.....	5:139
78:3-7.....	6:14
78:52-53.....	6:162
78:70-72.....	2:28-29
78:70-71.....	6:161
79:1-9, 11, 13.....	5:359-361
80:1-19.....	5:345-347
80:8-16.....	6:245-246
81:1-16.....	5:254-256
83:1-2, 4, 9-12, 15, 18.....	1:306
84:1-12.....	5:242-243
84:3.....	5:64
85:6-13.....	5:355-356
86:1-17.....	5:193-194
87.....	5:344
88:1-18.....	5:196-197

PSALMS

Bible	Master Library
88:10-12.....	6:396
89:1-2.....	5:145
89:3-4.....	5:269
89:5-18.....	5:145-147
89:19-37.....	5:269-270
90:1-17.....	5:223-224
91:1-16.....	5:213-214
92:1-10, 12-15.....	5:299
93.....	5:294
94:9-13, 18-19.....	5:384
95:1-7.....	5:244
96:1-13.....	5:301-302
97:1-12.....	5:294-296
98.....	5:302
98:7-8.....	5:37
99:1-9.....	5:296-297
100:1-5.....	5:252-253
100:3.....	5:26
101:1-7.....	5:272
102:1-28.....	5:159-160
102:6.....	5:45
102:7-8.....	5:65
103:1-22.....	5:287-289
103:15.....	5:24
104:1-35.....	5:140-145
104:3-4.....	5:51
104:10-13.....	6:148
104:10, 13.....	5:41
104:14-15.....	6:141
104:14.....	5:27
104:16-17.....	5:30, 65
104:18.....	5:41, 69
104:19.....	6:156
104:20-23.....	5:53
104:20-22.....	5:70
104:25-26.....	5:37
104:31-32.....	5:48
104:32.....	5:41
105:8-15.....	1:135
106:1-47.....	5:166-169
107:1-43.....	5:310-313
107:23-26.....	6:187
107:25.....	5:51
107:28-30.....	6:187
107:35-38.....	6:150
107:41.....	6:6
109:30-31.....	6:291
110:1-7.....	5:274-275
111.....	5:291
112:1-7, 9.....	5:300
113.....	5:123
113:9.....	6:6
114:1-8.....	5:347-348
114:4.....	5:43
115:1-18.....	5:317-318
116:1-13, 15-19.....	5:128-129
117.....	5:318
118:1-6, 8-29.....	5:263-265
118:10, 12.....	5:59

PSALMS

Bible	Master Library
119.....	5:370-382
120:2.....	6:134
121.....	5:117
122.....	5:241
123:1-4.....	5:335-337
124:2-8.....	5:297
125.....	5:215
126.....	5:367
126:1-6.....	3:244-245
126:6.....	5:23
127.....	5:115
127:1-2.....	6:66
127:3-5.....	6:5
128:1-6.....	6:9
129:6-7.....	5:25
130.....	5:162
131.....	5:130
132:1-18.....	3:351-352
132:1-18.....	5:251-252
133.....	5:361
134.....	5:257
135:7.....	5:51
136:1-26.....	5:363-365
137:1-6.....	5:369
137:1-2.....	5:35
138:1-8.....	5:308-309
139:1-12, 14-18, 23-24.....	5:201-202
139:9-10.....	5:55
140:12.....	6:293
141:1-5, 8.....	5:398-399
142.....	5:191
143:1-12.....	5:171-172
144:12-15.....	5:122-123
144:12-15.....	6:66
144:13-15.....	6:140
145:1-21.....	5:284-286
146:1-10.....	5:283-284
147:1-20.....	5:133-137
147:7-9, 14.....	6:147
147:7-8.....	5:40
147:16-18.....	5:57-58
147:18.....	5:51
148:1-14.....	5:10-12
148:7-8.....	5:51
148:8.....	5:58
150.....	5:323

PROVERBS

1:2-6.....	4:247
1:7.....	4:252
1:8-9.....	6:26
1:10-19.....	6:284
1:20-33.....	4:252-253
2:1-9.....	6:22
2:10-14, 20-22.....	4:263-264
3:1-12.....	6:341-342
3:1.....	6:21

PROVERBS

Bible	Master Library
3:3-4.....	6:31
3:11-12.....	6:17-19
3:13-26.....	4:257-258
3:21-22.....	6:31
3:27-28.....	6:105
3:30.....	6:131
3:31-32.....	6:127
3:33.....	6:279
3:34.....	6:129
3:35.....	6:112
4:1-6.....	6:24-26
4:7-9.....	4:250
4:10-19.....	6:13
4:18.....	4:267
4:18.....	5:55
4:20-22.....	6:29
4:23.....	4:261
4:24.....	6:286
4:25-27.....	6:14
5:1-2.....	4:250
5:3-4.....	6:55
5:21.....	4:273
5:22-23.....	4:270
6:1-5.....	6:269
6:6-8.....	5:59
6:6-8.....	6:109
6:9-11.....	6:109
6:12-15.....	6:132-133
6:16-19.....	6:260
6:20-23.....	6:26
7:1-4.....	6:21-22
8:1-31.....	4:247-249
8:28-29.....	5:37
8:32-36.....	6:21
9:1-6.....	6:51
9:6.....	6:115
9:7-8, 9.....	6:275
9:10.....	4:251
9:13-18.....	6:53
10:1.....	6:6
10:2.....	4:268
10:3.....	4:267
10:4.....	6:102
10:5.....	6:102, 146
10:6.....	6:278
10:7.....	6:279
10:12.....	6:131
10:13.....	6:285
10:15.....	6:292
10:16.....	4:267
10:17.....	6:31
10:18.....	6:134
10:19.....	6:287
10:20.....	6:279
10:22.....	4:270
10:23.....	6:112
10:24.....	4:267
10:25.....	4:269
10:26.....	6:110

PROVERBS

Bible	Master Library
10:27.....	4:267
10:28, 30.....	4:269
10:32.....	6:286
11:1.....	6:271
11:2.....	6:129
11:3.....	6:277
11:4.....	6:292
11:5.....	4:269
11:8.....	4:267
11:9.....	6:120
11:10.....	4:264
11:13.....	6:123
11:14.....	6:296
11:15.....	6:270
11:16.....	6:54
11:17.....	6:105
11:18-19.....	4:268
11:22.....	6:55
11:24-25.....	6:100
11:26.....	6:101
11:27.....	4:268
11:28.....	6:291
11:29.....	6:112
11:30.....	4:267
11:31.....	4:264
12:1.....	6:31
12:2-3.....	4:268
12:4.....	6:55
12:7.....	4:268
12:8.....	6:105
12:10.....	4:264
12:15.....	6:115
12:16.....	6:107
12:18.....	6:285
12:19.....	6:134
12:20.....	6:131
12:21.....	6:278
12:22.....	6:133
12:23.....	6:107
12:24.....	6:102
12:25.....	6:289
12:27.....	6:110
12:28.....	4:267
13:1.....	6:29
13:3.....	6:287
13:4.....	6:102
13:7.....	6:292
13:9.....	4:269
13:10.....	6:129
13:11.....	6:269
13:12.....	4:262
13:13.....	6:22
13:14.....	4:251
13:15.....	4:271
13:18.....	6:29
13:20.....	6:104
13:21.....	4:268
13:22.....	4:264
13:23.....	6:293

PROVERBS

Bible	Master Library
13:24	6:17
14:1	6:55
14:2	6:277
14:6	6:104
14:7	6:286
14:8	6:107
14:10	4:261
14:11	6:277
14:15-16	6:107
14:17	6:118
14:18	6:107
14:19	4:271
14:21	6:106
14:22	4:269
14:23	6:272
14:24	6:105
14:25	6:133
14:26	4:273
14:29	6:118
14:31	6:125
14:32	4:269
14:33	6:104
14:34	6:294
15:1	6:289
15:2	6:286
15:3	4:262
15:4	6:286
15:5	6:29
15:6	4:269
15:7	6:285
15:9	4:266
15:10	6:31
15:13	6:283
15:14	4:261
15:15	6:283
15:16-17	6:281-282
15:17	6:55
15:18	6:118
15:19	6:110
15:21	6:105
15:22	6:271
15:23	6:288
15:24	4:262
15:25	6:129
15:27	6:116
15:29	4:266
15:30	6:283
15:31-33	6:29
16:2	4:262
16:3	4:272
16:4	4:271
16:5	6:128
16:6	6:32
16:7	4:266
16:8	6:281
16:9	4:272
16:11	6:271
16:16	4:251
16:16	6:104

PROVERBS

Bible	Master Library
16:17	6:277
16:18	6:129
16:19	6:101
16:20	6:283
16:21	6:107
16:22	4:252
16:23	6:104
16:24	6:289
16:25	4:270
16:27	6:132
16:28	6:123
16:30	6:133
16:31	4:266
16:32	6:281
17:1	6:281
17:2	6:31
17:3	4:261
17:4	6:134
17:5	6:130
17:6	6:9
17:8	6:111
17:9	6:123
17:10, 12	6:114
17:13	4:271
17:14	6:130
17:15	6:275
17:16	6:114
17:17	6:290
17:18	6:270
17:20	6:286
17:21	6:114
17:22	6:283
17:23	6:111
17:24	4:251
17:25	6:29
17:27	6:288
17:28	6:288
18:2	6:112
18:3	4:271
18:4	6:286
18:6	6:131
18:7	6:286
18:8	6:123
18:9	6:110
18:10	4:269
18:11	6:292
18:12	6:129
18:13	6:286
18:14	4:262
18:15	6:107
18:16	6:274
18:17	6:275
18:18	6:272
18:19	6:272
18:21	6:285
18:22	6:54
18:23	6:292
18:24	6:290
19:1	6:292

PROVERBS

Bible	Master Library
19:3	4:261
19:5	6:133
19:6	6:100
19:8	6:104
19:9	6:134
19:11	6:281
19:13	6:130
19:14	6:54
19:15	6:109
19:16	6:22
19:17	6:106
19:18	6:17
19:19	6:118
19:20	6:26
19:22	6:106
19:23	6:282
19:25	6:275
19:27	6:32
19:28	6:286
20:1	6:280
20:3	6:131
20:4	6:110
20:5	6:104
20:6	6:271
20:7	6:279
20:9	4:261
20:11	4:264
20:11	6:31
20:13	6:109
20:14	6:271
20:15	6:285
20:16	6:270
20:17	6:132
20:18	6:270
20:19	6:123
20:21	6:271
20:22	4:272
20:24	4:261
20:27	4:262
20:29	6:276
21:2	4:262
21:3	6:275, 278
21:6	6:134
21:10	4:270
21:11	4:251
21:12	4:264
21:13	6:126
21:15	6:278
21:16	4:251
21:17	6:271
21:18	4:271
21:19	6:55
21:20	6:271
21:21	4:268
21:22	6:105
21:23	6:287
21:24	6:129
21:25	6:110, 271
21:26	6:117

PROVERBS

Bible	Master Library
21:27	6:120
21:29	6:277
21:30	4:251
21:31	4:272
22:1-2	6:291
22:4	6:101
22:5	4:266
22:6	6:17
22:7	6:271
22:9	6:100
22:10	6:131
22:12	4:252
22:13	6:110
22:14	6:55
22:15	6:17
22:16	6:126
22:17-21	4:249
22:22-23	6:125
22:24-25	6:119
22:26-27	6:269
22:28	6:272
22:29	6:102
23:4-5	6:292
23:6-8	6:132
23:9	6:288
23:10-11	6:106
23:12	6:26
23:15-17	6:6
23:19-21	6:280
23:22	6:26
23:23	4:252
23:24-25	6:9
23:29-35	6:280-281
23:29-30	6:259
23:32	5:62
24:1-2	4:270
24:3-4	4:250
24:5	6:104
24:6	4:252
24:7	6:114
24:10	6:272
24:13-14	4:250
24:17-18	6:130
24:19-20	4:270
24:23	6:105
24:24	6:120
24:26	6:288
24:28	6:131
24:29	6:275
24:30-31	6:147
25:6-7	6:101
25:8	6:131
25:9-10	6:123
25:11	6:288
25:12	6:19
25:13	5:58
25:13	6:274
25:14	6:119
25:15	6:288

PROVERBS

Bible	Master Library
25:16-17	6:272-274
25:18	6:133
25:19	6:269
25:21-22	6:106
25:23	6:275
25:24	6:55
25:25	6:274
25:28	6:281
26:1	6:114
26:2	6:276
26:4-5	6:112
26:6	6:114
26:11	6:112
26:12	6:115
26:14	6:109
26:15, 16	6:110
26:17	6:130
26:18-19	6:132
26:20	6:123
26:21	6:130
26:23	6:122
26:24-26	6:132
26:27	6:272
26:28	6:122
27:1	6:274
27:2	6:119
27:3	6:114
27:6	6:291
27:7	6:274
27:8	6:282
27:9, 10	6:290
27:11	6:9
27:12	6:107
27:14	6:120
27:15	6:55
27:18	6:102
27:19	6:291
27:21	4:262
27:22	6:112
27:23	6:161
27:26-27	6:162
28:1	4:266
28:2	6:294
28:3	6:126
28:4	6:294
28:5	4:266
28:6	6:293
28:7	6:21
28:8	4:271
28:8	6:116
28:9	6:22
28:10	6:277
28:11	6:292
28:13	6:131
28:14	6:283
28:15-16	6:126
28:19	6:102
28:20	6:117
28:21	6:111

PROVERBS

Bible	Master Library
28:22	6:118
28:23	6:122
28:25	6:130
28:26	6:115
28:27	6:101
28:28	4:264
29:1	6:31
29:2	6:294
29:4	6:111
29:5	6:122
29:7	6:106
29:9	6:112
29:11	6:287
29:12, 14	6:294
29:15, 17	6:17
29:18	6:296
29:20	6:118
29:21	6:276
29:22	6:118
29:23	6:101
29:25	4:273
29:26	6:294
29:27	6:277
30:5	4:273
30:7-9	6:263
30:10	6:123
30:13	6:129
30:14	6:117
30:18-19	6:263-264
30:21-31	6:260-262
30:25	5:59
30:26	5:68
30:27	5:59
30:28	5:62
30:32	6:288
30:33	6:130
31:10-31	6:37-38

ECCLESIASTES

1:6	5:51
1:7	5:33
1:12-18	4:254
2:1-2, 4-24	4:254-257
2:4-6	6:160
2:5-6	5:31
2:26	4:267
4:1	6:125
4:8	6:116
4:9-12	6:290
5:2	6:288
5:8	6:126
5:9	5:24
5:9	6:142
5:10-11	6:116
5:12	6:293
5:13-15	6:116
5:19-20	6:293
6:1-2	6:293
7:5-6	6:115

ECCLESIASTES	
Bible	Master Library
7:7	6:111
7:8	6:101
7:9	6:119
7:11	4:252
7:12	4:251
7:14	6:274
7:15	6:279
7:19	4:250
7:20	6:279
7:21-22	6:274
8:1	6:104
8:11	6:272
8:12	4:270
9:7-10	4:257
9:17	6:285
10:1	6:272
10:2-3	6:114
10:4	6:275
10:5-7	6:294
10:11	5:63
10:16-17	6:296
10:18	6:110
11:1	6:276
11:3-4	6:157
11:6	6:142
11:7-8	6:392
12:1-7	6:391-392
12:11	6:285
12:12	6:274

SONG OF SOLOMON

1:7-12, 14-17	6:71-73
1:7	5:28
2:1-3, 8-17	6:73-76
2:3	5:31
2:11-13	6:158
2:11-12	5:57
2:12	5:68
2:15	5:68
3:6-11	6:76-78
3:6	5:52
4:7-16	6:78-79
4:16	5:21
5:1-8	6:79-81
6:2	5:21
6:4-10	6:83
6:11	5:21
7:10-13	6:84
8:6-7	6:84
8:8-9	6:263
8:11-12	6:259-260
8:11	6:160
9:13-14	6:87
8:14	5:43

ISAIAH

1:8	4:182
1:8	5:25
1:11-20	4:153-154

ISAIAH	
Bible	Master Library
1:23	4:128
2:2-5	4:24
2:7-8	4:115
2:11	6:129
2:12-21	4:195-196
2:17-18	4:115
3:14-15	4:119
3:15	6:126
3:16-24	6:53-54
4:2, 5-6	4:232-233
5:1-7	4:21-23
5:1-2	6:146
5:5-6	6:156
5:8-9, 11-12	4:129
5:14, 17-19	4:144
5:20	4:271
5:21	6:115
5:22	4:129
5:26-30	2:371
5:30	5:38
6:1-8	4:21
6:8-13	2:235-236
7:1-7	2:238
7:1-2	2:368
7:2	5:30
7:7-9	2:368
7:9-16	2:238-239
7:18-19	2:243
7:21-22	4:230
7:23	6:155
7:24-25	5:29
8:1-4	2:239
8:6-8	2:243
8:7-10	4:190
8:14	4:114
8:16-18	2:239-240
8:18	6:6
8:19-20	2:247
8:21-22	2:375
9:1-7	2:375-376
9:6-7	4:24
10:1-4	4:127
10:12-15	6:119-120
11:1-10	4:25-26
11:6-9	5:72
11:12	4:221
13:2-22	4:197-201
13:14	5:69
13:21	5:45
14:1-2	4:222
14:4-20	4:201-204
14:23	5:66
14:25	2:247
16:8-10	6:154-155
16:9-10	5:24
17:5	5:23
17:7-8	5:16
17:10-11	6:144
17:11	5:47, 55

ISAIAH	
Bible	Master Library
17:12-13	5:38
18:5-6	6:143
19:5-10	5:46-47
19:18, 21, 23-25	4:241
20:1-6	2:247-248
21:6-9	3:235
21:11-12	4:188
21:13-15	3:239-240
22:12-13	4:119
24:1-6	4:197
24:7-11, 13-15	4:181-182
24:16	4:243
24:18	5:49
24:19-20	5:48, 49
25:4	4:114
25:8-9	6:398
26:1-4	4:26, 106
26:5-9	4:114-115
26:19	6:396
26:20-21	4:150
28:1-4	4:131
28:5-6	4:233
28:7	4:131
28:14-18	4:147-148
28:23-28	6:141-145
29:8	4:209
29:13-20	4:148-149
30:7	2:248
30:8-14	4:136-137
30:19-21, 23-26	4:233-234
30:20	6:218
30:23-24	5:27-28
30:23-24	6:148
30:29-30	4:175
30:30-32	4:192-193
31:1, 3-5	2:248
32:1-8	2:376-377
32:1-2	4:156-157
32:2	5:45
32:8	6:101
32:9-15	4:141-143
32:14-15	5:29
32:16-18, 20	4:157
33:20-22	4:176-177
33:21	5:33
34:11, 13-15	5:71-72
34:16-17	4:219-220
35:1-2	5:45
35:6-7	5:44
38:9-20	2:258-259
38:14	5:66
39:1-8	2:259-261
40:1-31	4:77-80
40:6	5:24
40:11	3:241
40:11	6:167
40:19-20	6:176
40:22	5:40
40:28-31	3:239

ISAIAH

Bible	Master Library
41:6-7.....	6:169
41:8-13.....	4:161-162
41:17-20.....	4:175-176
41:19.....	5:30
42:1-4.....	4:164
42:5-8.....	5:16
42:15.....	5:46
42:16.....	4:219
42:22-25.....	3:233
43:1-2.....	4:192
43:3-7.....	4:220
43:10-12.....	4:162
44:2-4.....	4:162
44:9-17.....	6:177-179
44:21-23.....	4:162-163
44:24, 28.....	3:237
45:1-4.....	3:237-238
45:17.....	4:221
45:22-23.....	4:243
46:1-4, 6-7.....	3:240
46:6.....	6:176
47:1-3, 5-15.....	4:81-82
47:12-13.....	6:202
48:18.....	5:35
48:20-22.....	4:82
49:1-6.....	4:240-241
49:7-9.....	4:239-240
49:9-12.....	3:241
49:9.....	5:26
49:17-18, 20, 24-25.....	3:241-243
50:4-10.....	4:163-164
50:4-5.....	6:213-214
50:9.....	5:60
51:3.....	4:230
51:9-13.....	5:16-17
51:12-16.....	4:116
51:15-16.....	5:17
52:1-3.....	4:221
52:7-10.....	4:223-224
52:13-15.....	4:82
53:1-12.....	4:83-84
54:1-8, 10-13.....	4:222-223
54:13.....	6:14
54:16-17.....	4:235
54:16.....	6:169
55:1-13.....	4:225-226
55:10-11.....	5:58
55:12.....	5:43
56:6-8.....	4:242
56:12.....	4:130
57:14-15, 18-21.....	4:151
57:20.....	5:38
58:3-9.....	4:152
58:4-9.....	3:291-292
59:1-11.....	4:125-126
59:5.....	5:60
60:1-11, 13-21.....	4:213-217
60:6, 8-9.....	6:199

ISAIAH

Bible	Master Library
60:8.....	5:68
60:11.....	6:199
61:1-3.....	4:164-165
61:10-11.....	4:243
61:11.....	5:22
62:2-7, 12.....	4:229
63:1-6.....	4:156
63:7-9.....	4:224
63:15-16.....	4:188-190
64:1-11.....	4:183-185
64:10-11.....	3:246
65:1-7.....	4:149-150
65:8-10.....	4:231-232
65:17-24.....	4:235-236
66:10, 12-13.....	4:176

JEREMIAH

1:4-12, 17-19.....	4:37-38
1:4-10.....	6:215
2:1-24, 28, 30, 32, 35-37.....	5:91-96
2:6.....	5:44
2:23-24.....	5:69
3:14-15.....	4:154
3:16-18.....	4:41
3:19-22.....	4:155
4:11-12.....	5:52
4:23-24.....	5:48
5:22.....	5:38
5:24.....	6:157
5:26-29.....	4:144
5:30-31.....	4:138
6:4.....	5:55
6:13-14.....	4:146
6:15-17.....	4:118
7:3-7.....	4:154
7:8-16.....	4:136
7:17-19.....	4:131-132
8:7, 11.....	4:117-118
8:7.....	5:66
8:20, 22.....	4:118
9:2.....	4:118
9:23-24.....	6:115
10:3-5.....	6:177
10:6-16.....	5:13-14
10:8-9.....	6:177
10:12-13.....	5:39
10:13.....	6:148
11:1-6, 9, 18-20.....	2:279-280
12:13.....	6:154
13:1-11.....	6:250-251
13:16, 20-24.....	4:187
14:2-6.....	6:152
14:6.....	5:47
14:13-15.....	6:216
15:4-6.....	2:267-268
15:10, 15-17.....	2:280
15:15-18.....	4:39
16:1-2, 8-9.....	2:280

JEREMIAH

Bible	Master Library
17:5-8.....	4:155, 272
17:6.....	5:45
17:9.....	4:262
17:11.....	5:64
17:11.....	6:111
17:14-17.....	4:39
18:1-6.....	6:175, 250
18:14.....	5:58
18:18-19.....	2:279
19:1-2, 10-11.....	2:284
19:1-2, 10-11.....	6:254
20:1-3.....	2:286
21:1-5, 9.....	2:299-300
22:2-4.....	4:115-116
22:10-12.....	2:283
22:13-19.....	2:288-289
22:13-17.....	4:119-120
22:26-30.....	2:296
23:3-6.....	4:159
23:9-32.....	5:99-102
23:28-32.....	4:137
24:1-8.....	6:257-258
25:3-4.....	4:118
25:10.....	4:182
26:7-14, 16-19, 24.....	2:284-286
27:1-2, 8, 12-13.....	2:298
28:1-6, 10-17.....	2:298-299
29:1, 3-14.....	2:296-297
29:8-9.....	6:216
30:3, 17-22.....	4:40-41
31:3-5, 8-9.....	4:229-230
31:5.....	6:160
31:10-13.....	4:235
31:12.....	5:24
31:15-17.....	4:234
31:18-20, 21-24.....	4:217-219
31:29.....	6:276
31:31-34.....	4:43
32:6-15.....	2:302-303
32:37-40.....	4:40
33:10-11.....	2:303
33:12-13.....	6:167
33:15-16.....	4:41
35:1-6, 12-14.....	6:252
36:1-8, 19-26, 32.....	2:286-288
38:4-20, 28.....	2:300-302
39:3-6.....	2:303-304
39:11-14.....	2:306
40:2-6.....	2:306
40:10.....	6:144
42:1-3, 8-16.....	2:307-308
43:5-7.....	2:308
44:1-14.....	5:97-98
44:1, 7-8, 15-18, 24-25, 27-28.....	2:309-311
46:3-4.....	6:190
48:28.....	5:66
48:32-33.....	6:155

JEREMIAH

Bible	Master Library
49:19	5:33
49:23	5:37
50:16	6:144
52:31-34	2:305

LAMENTATIONS

1:1-6, 12-19...	4:179-180
3:22-33	4:191-192
4:2, 4-5, 7-9, 15	2:306-307
5:6, 12-18	4:187-188

EZEKIEL

1:1, 4-22, 24-28	4:61-63
1:22	5:40
2:1-10	4:63-64
3:1-3, 12-19...	4:64-65
3:11-12, 14, 16-17, 22, 24, 27	6:214-215
5:1-5, 12	4:65-66
5:1-5, 12	6:256
7:19	6:293
8:5-18	4:132-134
11:16-20	4:226-227
12:1, 3-12	4:66-67
12:1, 3-7, 10-12	6:254-255
12:21-25	4:67
13:17-18, 22-23	4:138
15:2-7	6:245
16:3-15, 17-19, 60, 62-63...	6:241-242
17:3-10	6:234-235
17:5-6, 8	6:160
17:22-24	6:235
18:1-32	5:108-110
19:2-9	6:240
19:2-3	5:70
19:10-14	6:246
21:21	6:202
22:18, 20-22	6:170-171
22:25, 28	4:139
22:29-31	4:123-124
24:3-5, 6-11	6:251
24:15-24	4:67-68
26:4-5	4:208
27:1-9, 12	6:235-237
27:3	6:194
27:4-7	6:172
27:8-9	6:187
27:9	6:172
27:12-24	6:194-197
27:15-18, 23-36	6:237-240
27:25-26, 28-30	6:188-189
27:33	6:197
28:11-19	4:207-208
31:3-7	6:231
31:3, 6, 9	5:30
31:10, 12-16	6:233-234
31:15	5:31
32:1-8	4:205-207

EZEKIEL

Bible	Master Library
34:2-4, 6, 10-16, 18, 23-27, 30-31	5:102-106
34:11-12	5:29
34:12	6:167
34:13	6:163
34:14	5:29
34:14	6:163
34:15-16	6:165
34:23, 25-27	4:159
34:25, 28	6:167
36:25-28	4:227
36:29-30	6:142
36:37-38	4:220
37:1-14	3:234-235
37:15-17, 19, 21-22	6:255-256
37:22-27	4:75
43:1-7, 10-12	4:71-72
44:1-3	4:72
44:15-24	4:69-71
46:1-3	4:72
47:1-12	4:72-73
47:5, 7	5:35
47:22-23	4:75-76
48:35	4:76

DANIEL

1:1-20	3:125-127
2:1-49	3:128-134
3:1-30	3:135-138
4:1-37	3:138-142
5:1-31	3:143-147
5:7-8	6:202
6:1-28	3:150-152
7:2	5:38
7:9-10, 13-14	3:134
12:1-3	4:236-238
12:2-3	6:400-401

HOSEA

2:14-15, 19-20	2:366
2:14-15, 19-20	4:17
4:1-3	4:146
6:4-9	4:139
7:1-3, 5-16	4:139-141
8:5-7	4:134-135
8:7	5:52
8:11-14	4:135
9:2	6:156
9:10	4:136
10:4	5:24
10:11	6:144
10:12	4:151
11:1, 3-4, 8-9	2:367
11:1, 3, 8	4:15
12:1-7, 11-14	4:15-16
13:1	4:16
13:3	5:52

HOSEA

Bible	Master Library
13:4	4:17
13:7-8	5:70
13:14	6:398
13:15	5:46
14:3-8	4:14

JOEL

1:4, 6-7	4:99
1:4	6:156
1:6-7	5:59-60
1:7	6:155
1:10-12	6:152-154
1:10	5:46
1:11-12	4:182
1:12	5:32
1:16-18	5:47
1:17-20	6:154
1:18	5:28
1:20	5:47
2:1-19, 21-32	4:99-105
2:4-6	5:60
2:10	5:49
2:19	6:141
2:21-23	6:140
2:23-25	6:147-148
3:9-10	6:190
3:13-17	4:196
3:18	5:43

AMOS

2:6-7	2:363
2:9-12, 14-16	4:7
3:2	2:364
3:3-8	4:8
3:4	5:70
3:10-15	4:9
4:1-3	6:54
5:2	4:9
5:4-6, 8	4:9-10
5:7-8	4:126
5:11-20	4:122-123
5:12-13	4:8-9
5:12	6:111
5:14, 18-19, 21-24	4:9-11
5:19	5:69
6:1, 3-6	4:129-130
6:7, 9-10	2:371
6:12	4:126
6:14	2:372
7:1-9	4:185-186
7:10-17	2:363
7:14-15	4:7
8:1-3	4:186
8:4-8	6:127
8:4-7	2:363-364
8:4-6	4:122
9:11-15	4:11
9:13-15	4:232

OBADIAH

Bible	Master Library
1:1-12, 14-21	4:86-88
1:4	5:66

JONAH

1:1-17	3:193-195
1:4-6	6:189
1:4	5:38
1:13	6:189
2:1-10	3:195-196
3:1-10	3:196-199
4:1-11	3:199

MICAH

1:2-7	4:30-31
1:8	5:64
2:1-2, 11	2:263
3:1-4	4:126-127
3:5	4:31
3:9-12	2:263
3:9-12	4:128
4:1-4	4:239
4:4-5	4:221
5:2-5	4:157
6:6-8	4:30
6:8	6:105
6:9-14, 16	4:31-32
7:2-6	4:144-146
7:14-15	4:188
7:17	5:62

NAHUM

1:3-5, 7, 15	4:46
1:3	5:39
1:5	5:49
2:1, 3-7	2:289-291
2:8-10	2:291
2:11	5:70
3:1	4:46
3:2-3	2:291
3:7-13, 17, 19	4:46-47

NAHUM

Bible	Master Library
3:17	5:60
3:18-19	2:292

HABAKKUK

1:2-9, 12-13	2:292-293
1:8	5:68
2:1-4	2:293
2:9-10	4:122
2:12-14	4:119
2:15-17	4:130
2:18-20	4:134
2:18-19	6:176
3:3-6, 9-11, 13, 15, 17-19	4:56-57
3:6	5:41
3:9-10	5:33
3:10	5:37

ZEPHANIAH

1:7-9, 12-13	2:278
1:14-17	4:51
1:18	6:292
2:1-3	4:51
2:6-7	5:28-29
3:9-20	4:52-53

HAGGAI

1:1-15	3:246-248
2:1-9	3:248-249

ZECHARIAH

1:1-6	3:249
1:8-17	4:91
1:16	3:249
2:1-5	3:249
2:10-13	3:245
3:1-10	3:255
4:1-3	6:242-243
4:6-10	3:250
4:12-14	6:243

ZECHARIAH

Bible	Master Library
5:1-4	4:89
5:5-11	4:92
6:1-8	4:92-93
6:9-15	3:257
7:9-12	4:124
8:3-5	3:250
8:5	6:9
8:16-17	4:114
8:20-23	4:241-242
9:9-12	4:107
9:16-17	4:175
10:1	5:22
11:4-17	5:106-107
12:1	5:39
12:8-11	4:191
13:7-9	4:181
14:6-9	4:107-109
14:8	5:57

MALACHI

1:6-8, 10-11	3:257-258
2:4-7	6:226
3:1-6, 8-10, 16-17	4:95-97
3:8-12	3:258
4:2-3	3:259
4:4-6	3:99
4:5-6	4:97

THE APOCRYPHA

Tobit (in part)	3:359-374
Judith (in part)	3:201-220
Bel and the Dragon (in part)	3:375-378
1 Maccabees (in part)	3:297-335
2 Maccabees (in part)	3:221-227
2 Maccabees (in part)	3:335-338

NEW TESTAMENT

MATTHEW

Bible	Master Library
2:1-23	7:14-18
3:1-3	7:37
3:4-12	7:37-39
4:3-10	7:41-43
4:10	7:311, 327
4:11	7:43
4:12-13	7:43
4:17	7:347
4:19	7:350
4:23-24	7:82
5:1-48	7:287-292
5:13-16	7:351
5:17	7:347

MATTHEW

Bible	Master Library
5:18-20	7:334
5:21-26	7:360-361
5:33-37	7:349
5:38-42	7:361
5:43	7:355
5:45	7:310
6:1-34	7:293-298
6:1, 5-6	7:366
6:12, 14-15	7:360
6:16-18	7:367
6:19-20	7:385-387
6:24-34	7:387-388
7:1-27	7:298-303

MATTHEW

Bible	Master Library
7:1-4	7:363
7:9-11	7:309
7:12	7:356
7:13-14	7:324
7:15-23	7:392
7:21-27	7:401
8:5-10, 13	7:64
8:19-22	7:110
8:22	7:350
9:14-15	7:393
9:27-34	7:77-78
9:29	7:312
9:35-38	7:84-85

MATTHEW	
Bible	Master Library
10:1.....	7:59
10:2.....	7:59
10:17-22.....	7:352
10:24-25.....	7:350
10:26-31.....	7:368-369
10:32.....	7:406
10:34-36.....	7:348
10:37-39.....	7:350
10:40-42.....	7:406
11:2-15.....	7:66-67
11:28-30.....	7:85, 347
12:1-5.....	7:56-58
12:11-12.....	7:397
12:15-16.....	7:82
12:22-24.....	7:69-70
12:25-28.....	7:341
12:31-32.....	7:349
12:33-37.....	7:348-349
12:38.....	7:83
12:41-42.....	7:84, 343
12:50.....	7:404
13:10-12.....	7:403
13:16-17.....	7:371
13:24-33.....	7:336-337
13:34-35.....	7:82
13:37-43.....	7:337-339
13:44-46.....	7:326
13:47-50.....	7:339
13:52.....	7:82
14:3-5.....	7:43
14:12.....	7:69
15:3-19.....	7:393-394
15:12-14.....	7:94
15:20.....	7:93
15:29-39.....	7:95-96
16:1-3.....	7:84
16:2-3.....	7:371
16:5-12.....	7:392
16:27.....	7:403
17:24-27.....	7:398-399
18:8-9.....	7:325
18:10.....	7:384
18:14.....	7:384
18:15-16.....	7:361
18:18.....	7:403
18:19.....	7:312
18:20.....	7:404
18:21-22.....	7:361
18:23-35.....	7:362-363
19:9.....	7:402
19:17-19.....	7:325
19:20-21.....	7:350
19:23-24.....	7:325
19:28-30.....	7:404
20:1-16.....	7:331-332
20:28.....	7:346
21:14-16.....	7:123
21:16.....	7:318
21:18-19.....	7:120

MATTHEW	
Bible	Master Library
21:28-32.....	7:376
22:2-14.....	7:321-322
22:17.....	7:399
22:22.....	7:125
22:31-32.....	7:310
22:41-46.....	7:127-128
23:1-13.....	7:128-129
23:4-12.....	7:363-365
23:13-33.....	7:394-396
23:16-17, 23-33, 37-38.....	7:129-130
25:1-13.....	7:378-380
25:14-30.....	7:328-330
25:31-45.....	7:334-336
25:46.....	7:408
26:15.....	7:136
26:41.....	7:380
26:68.....	7:144
26:75.....	7:145
27:3-8.....	7:151
27:62-66.....	7:157
28:9-16.....	7:161
28:18-20.....	7:167, 352

MARK

Bible	Master Library
1:9-11.....	7:39
1:14-15.....	7:43, 317
1:16-20.....	7:47-49
1:21-45.....	7:44-46
2:1-12.....	7:46-47
2:13-17.....	7:53
2:18-22.....	7:56
2:21.....	7:394
2:23-28.....	7:397
2:27-28.....	7:58
3:1-6.....	7:58-59
3:7-10.....	7:71
3:14-15.....	7:59
3:17-19.....	7:59
3:19-21.....	7:69
3:23-35.....	7:70-71
4:3-20, 24.....	7:371-375
4:26-29.....	7:368
4:33-34.....	7:84
4:35-41.....	7:73
5:1-43.....	7:73-76
6:1.....	7:78
6:3.....	7:80
6:5-6.....	7:80
6:14-16.....	7:82-83
6:18-29.....	7:67-69
6:30-56.....	7:90-92
7:1-7.....	7:93
7:8.....	7:393
7:9, 14-15, 19, 21-23.....	7:93
7:23.....	7:394
7:24-37.....	7:94-95
8:12.....	7:84

MARK

Bible	Master Library
8:22-38.....	7:96-97
8:34-38.....	7:349-350
9:1-10, 14-29.....	7:99-102
9:23.....	7:312
9:30-37.....	7:105-106
9:35.....	7:363
9:38-40.....	7:89
9:42.....	7:106
10:1.....	7:106
10:2-12.....	7:401-402
10:13-31.....	7:106-109
10:13-16.....	7:317
10:32-45.....	7:110-112
10:42-44.....	7:328
10:46-52.....	7:113
11:1-10.....	7:119
11:11.....	7:120
11:15-17.....	7:120-123
11:19.....	7:123
11:22-24.....	7:312
11:25.....	7:360
11:26.....	7:385
11:27-33.....	7:123-125
12:1-11.....	7:343-344
12:10-17.....	7:125
12:15-17.....	7:399
12:18-25.....	7:126
12:26-27.....	7:127
12:28-34.....	7:127
12:38-40.....	7:367
12:41-44.....	7:131
12:42-44.....	7:391
13:1-4.....	7:132-133
13:5-13.....	7:382-383
13:13.....	7:406
13:27.....	7:408
13:32-33.....	7:133
13:34-37.....	7:377
14:1-2.....	7:136
14:3-9.....	7:115
14:10-11.....	7:136
14:12-20, 22-31.....	7:136-141
14:32-47.....	7:141-143
14:48-65.....	7:143-144
14:66-72.....	7:144-145
15:1.....	7:147
15:6-15.....	7:147-151
15:16-32.....	7:151-153
15:33-36.....	7:154
15:39-47.....	7:155-157
16:1-8.....	7:159-161
16:15.....	7:352
16:16.....	7:406
16:20.....	7:166

LUKE

Bible	Master Library
1:5, 26-35, 38.....	7:7
1:32-33.....	8:351
1:46-55.....	8:351-353

LUKE

Bible	Master Library
1:46-55.....	7:9-10
1:68-79.....	8:353-355
2:1, 3-12, 13-20, 21-22, 24-35.....	7:10-13
2:14.....	8:351
2:29-32.....	8:355
2:41-52.....	7:22-23
3:5-6.....	7:37
3:10-14.....	7:39
3:23.....	7:43
4:1-2.....	7:41
4:13.....	7:43
4:14-22.....	7:78-80
4:18-19.....	7:347-348
4:23-30.....	7:80
4:31-32.....	7:82
4:42-43.....	7:347
5:4-11.....	7:49
5:31-32.....	7:344
5:39.....	7:394
6:9.....	7:397
6:12-13.....	7:59
6:14.....	7:59
6:20-26.....	7:318
6:27-30.....	7:355
6:31.....	7:356
6:32-36.....	7:355-356
6:38.....	7:391
6:39-40.....	7:367
7:11-17.....	7:64-66
7:36-50.....	7:53-55
8:1-3.....	7:89
8:16-18.....	7:369
9:1-6.....	7:89
9:48.....	7:384
9:51-56.....	7:106
9:56.....	7:345
9:57-62.....	7:327-328
10:1.....	7:109
10:2-16.....	7:352-354
10:21.....	7:317
10:22-24.....	7:341
10:25-37.....	7:356-358
10:38-42.....	7:112-113
11:5-10.....	7:313-314
11:21-22.....	7:341
11:23-26.....	7:325
11:27-28.....	7:71
11:28.....	7:369
11:29-30.....	7:83-84
11:34-35.....	7:369
12:4-7.....	7:311
12:16-21.....	7:389-391
12:29-31.....	7:311
12:32.....	7:369
12:33-34.....	7:387
12:35-40.....	7:382
12:42-48.....	7:330-331
13:1-5.....	7:377

LUKE

Bible	Master Library
13:6-9.....	7:400
13:10-17.....	7:102
13:14-17.....	7:398
13:24-30.....	7:324
13:31-33.....	7:110
14:1-6.....	7:103
14:1-6.....	7:397-398
14:8-11.....	7:365
14:12-14.....	7:391
14:16-24.....	7:318-321
14:26-33.....	7:323
15:1-32.....	7:305-309
16:1-12.....	7:388-389
16:19-31.....	7:375
17:3-4.....	7:361
17:6.....	7:311
17:7-10.....	7:367-368
17:11-19.....	7:105
17:20-21.....	7:317
17:26-32.....	7:381-382
17:34-36.....	7:380
18:2-8.....	7:312-313
18:10-14.....	7:365-366
18:27.....	7:311
19:1-9.....	7:113-115
19:10.....	7:344
19:39-40.....	7:119-120
19:41-44.....	7:120
20:26.....	7:125
20:36.....	7:127
20:38.....	7:127
21:19.....	7:368
21:20-21, 23-24.....	7:383
21:25-28.....	7:380-381
21:29-33.....	7:377
21:34-36.....	7:380
22:27.....	7:328
22:28-30.....	7:404
22:32.....	7:312
22:35-38.....	7:141
22:51.....	7:143
23:2-5, 7-12.....	7:147
23:39-43.....	7:153
23:46.....	7:154
24:13-35.....	7:162-164
24:44-49.....	8:5
24:46-47.....	7:351
24:50-52.....	7:165

JOHN

Bible	Master Library
1:1-28, 32-51.....	7:173-179
1:43-51.....	7:49-50
2:1-11.....	7:179-180
2:13-16, 18-25.....	7:182
3:1-2, 3-21.....	7:182-184
3:3, 5-8.....	7:332
3:14-15.....	7:344
3:16.....	7:309
3:16.....	8:205

JOHN

Bible	Master Library
3:17.....	7:345
3:18.....	7:312
3:22-34, 36.....	7:180-182
4:1-54.....	7:184-190
4:34.....	7:346
5:1-23.....	7:197-199
5:24-25.....	7:408
5:26-27.....	7:199
5:28-29.....	7:408
5:30-34, 36, 39-40, 46-47.....	7:199-200
5:39.....	7:371
6:1-22, 24-64, 66-71.....	7:190-197
6:27.....	7:408
6:28-29.....	7:400
6:35.....	7:406
6:37.....	7:345
6:38-39.....	7:347
6:40, 47-51.....	7:407
7:1-32, 37-52.....	7:201-203
7:17.....	7:403
7:38.....	7:312
8:2-11.....	7:385
8:12-59.....	7:203-207
8:12.....	7:406
8:31-32, 34-36.....	7:403
8:51.....	7:408
9:1-41.....	7:207-212
9:4.....	7:347
9:39-41.....	7:348
10:1-42.....	7:212-217
10:1-5, 7-16.....	7:345-346
11:1-3, 5-57.....	7:217-222
11:25-26.....	7:407
12:1-15, 17-50.....	7:222-227
12:19.....	7:120
12:24-26.....	7:326-327
12:46-50.....	7:344
13:1-17, 20-38.....	7:228-230
13:13-17.....	7:367
13:34-35.....	7:355
14:1-14.....	7:230-232
14:2-3.....	7:404
14:14.....	7:312
14:15-20.....	7:233
14:15-17.....	7:404
14:21, 23.....	7:309
14:25-26.....	7:233
14:27, 31.....	7:235
14:27.....	7:406
15:1-20.....	7:232-233
15:1-6.....	7:332-334
15:7-11, 13-15.....	7:405
15:16.....	7:352
15:18-21.....	7:323
15:26-27.....	7:233
16:7, 12-14, 16-20, 22-33.....	7:234-235

Bible	Master Library
16:27	7:309
16:33	7:323
17:1-26	7:235-238
18:1-14, 19-24, 28-31, 33-40	7:238-245
19:1-35, 38-42	7:245-250
19:25-27	7:153
20:1-22, 24-29	7:250-253
20:30-31	7:257
21:1-23, 25	7:253-257

ACTS

1:7	7:368
1:8, 12-15, 21-26	8:5-8
2:1-47	8:8-11
3:1-11	8:12-13
4:1-37	8:13-17
4:24-30	8:363
4:34-35	8:314
5:1-42	8:17-20
6:1-15	8:20-23
7:1, 51-60	8:23-24
7:58	8:58
8:1-40	8:24-29
8:1, 3	8:58
9:1-30	8:58-63
9:31-43	8:29-32
10:1-48	8:33-37
11:1-4, 18-24, 26-30	8:37-41
12:1-19	8:41-43
12:25	8:69
13:1-52	8:69-74
14:1-28	8:75-79
15:1-35	8:79-82
15:36-41	8:87
16:1-40	8:87-92
17:1-9	8:92-93
17:10-34	8:95-99
18:1-11	8:101-103
18:12-22	8:103-105
18:23	8:109
18:24-28	8:109-111
19:1-12, 18-41	8:111-114
19:1-6	8:371
20:1	8:114
20:2-3	8:118
20:3-38	8:121-124
20:35	7:391
20:35	8:314
21:1-21, 27-40	8:124-129
22:3-4	8:55
22:6-11	7:165
22:12-30	8:130-131
23:1-35	8:131-134
24:1-6, 8-27	8:135-136
25:1-27	8:136-139
26:1-32	8:139-141
27:1-44	8:145-148
28:1-28, 30-31	8:150-155

ROMANS

Bible	Master Library
1:13-15	8:118
1:16-25	8:196
2:1-5	8:194-195
2:4-15	8:198
2:6-7	8:281
2:17-23	8:300
3:1-2	8:299
3:9-12, 20-25	8:198-199
5:1-11	8:199-200
5:15	8:195
5:18-19	8:210
6:1-11	8:267
6:3-6	8:371
6:16-23	8:266
7:2-4	8:222-223
7:14-25	8:228
8:1-4	8:201
8:5-6	8:248, 266
8:9-10	8:281
8:9	8:201
8:11-13	8:282
8:12-17	8:201
8:18-24	8:233
8:26-39	8:201-203
9:3-5	8:299
10:6-11	8:242-243
10:12	8:195
10:13-15	8:223
11:33-36	8:194
12:1-8	8:203-205
12:3-8	8:220-221
12:9-19	8:298
12:14-21	8:240
12:20-21	8:299
13:1-7	8:314-315
13:8-10	8:239
13:11-14	8:229
14:2-21	8:252-254
15:1-3, 5-6	8:205
15:5-6	8:369
15:13	8:367
15:15-21	8:64
15:19	8:118
15:22-26, 28-33	8:118-119
16:1-23, 25-27	8:321-323
16:27	8:367

1 CORINTHIANS

1:18-28, 29	8:301-302
1:23-24	8:205
2:1-5	8:103
2:7-13	8:302
3:4-17	8:220
3:16-17	8:247
3:21-23	8:217
4:1-2	8:224, 268
4:8	8:217
4:9-13	8:103
4:15-16	8:326

1 CORINTHIANS

Bible	Master Library
4:19-21	8:116
5:6-8	8:247
5:6-7	8:299
6:1-8	8:316
6:12-13	8:255
6:15, 17, 19-20	8:116, 247
6:18-20	8:308
7:10-17, 28, 39	8:307-308
7:30-31	8:312
8:1-13	8:249
9:16-19	8:224
9:19-23	8:65
9:24-27	8:225
10:13	8:231
10:16-17	8:374
10:19-33	8:249-251
10:21	8:293
11:1	8:251
11:3-16	8:306-307
11:23-30	8:372
12:4-31	8:221-222
12:13	8:372
13:1-13	8:236-238
14:1-40	8:374-376
14:7-9	8:296
15:3-8	7:164-165
15:19-28, 32, 35-58	8:276-279
15:29	8:372
16:1-3	8:109
16:9	8:235

2 CORINTHIANS

1:3-4	8:369
1:12	8:273
1:21-22	8:194
2:4, 9	8:117
2:12-13	8:115
2:14-16	8:367
3:1-11, 17	8:224-225
3:13, 18	8:275
4:1-2	8:268
4:5-11, 16-18	8:279-280
4:11-15	8:235
5:1-10	8:280
5:14-19	8:214
6:1, 3-10	8:233
6:4-10	8:121
6:14-18	8:115-116
6:14-18	8:297-298
7:1	8:116
7:5-6	8:115
7:6-11	8:117
8:7-12	8:255
8:21	8:254
9:6-15	8:256
10:3-6	8:228
10:3-5	8:170
10:12-18	8:245

2 CORINTHIANS

Bible	Master Library
11:1-11.....	8:245-246
11:24-28, 32-33.....	8:119
12:2-5, 7-10.....	8:119-121
12:15.....	8:257
13:4.....	8:217
13:14.....	8:367
13:1-2, 5, 7, 10.....	8:116

GALATIANS

1:3-5.....	8:369
1:11-19, 21-21.....	8:63-64
2:1-10.....	8:82
2:16, 20.....	8:214-216
3:1-2.....	8:105
3:13-14.....	8:210
3:23-29.....	8:209
3:23-27, 29.....	8:105
3:27.....	8:372
4:1-7.....	8:209
4:7.....	8:105
4:8-11.....	8:254
5:1, 7-8.....	8:254
5:13-15.....	8:239
5:16-25.....	8:267-268
5:16-17.....	8:293
5:25.....	8:292
6:1.....	8:242
6:3-5.....	8:244
6:6-10.....	8:256-257
6:7-9.....	8:292
6:14-16.....	8:268
6:17.....	8:121

EPHESIANS

1:4-10, 12.....	8:210
1:17-23.....	8:365
1:20-23.....	8:212
2:1-22.....	8:213-214
3:1-12.....	8:212-213
3:8-11.....	8:64-65
3:14-21.....	8:364-365
4:1-3.....	8:240
4:4-13, 16.....	8:219
4:4-6.....	8:161
4:8-16.....	7:166-167
4:11-13, 15-16.....	8:161
4:17-25.....	8:216
4:26-27.....	8:298
4:28.....	8:313
4:29-32.....	8:296
4:31-32.....	8:240
5:1-2.....	8:242
5:8-11.....	8:224
5:14.....	8:357
5:15-17.....	8:254
5:18-20.....	8:273
5:21-33.....	8:305-306
6:1-4.....	8:308
6:5-9.....	8:309

EPHESIANS

Bible	Master Library
6:10-17.....	8:227
6:18-20.....	8:366
6:23-24.....	8:370

PHILIPPIANS

1:3-6.....	8:162-163
1:9-11.....	8:365
1:12-14, 19-25.....	8:163-164
1:21, 23.....	8:281
1:27-30.....	8:268
2:1-4.....	8:239
2:5-11.....	8:208-209
2:12-15.....	8:269
2:13.....	8:194
2:16-17.....	8:164
3:1.....	8:273
3:4-14.....	8:55-56
3:12-14.....	8:225-227
3:18-19.....	8:262
3:20-21.....	8:169, 280
4:1.....	8:229
4:4-7.....	8:164
4:7.....	8:367
4:8.....	8:242
4:9.....	8:326
4:11-13.....	8:65
4:18.....	8:159

COLOSSIANS

1:3-6.....	8:366
1:9-18.....	8:364
1:12-14.....	8:159
1:13-22.....	8:206-208
1:21-25.....	8:259-260
1:27.....	8:212
2:2-3.....	8:366
2:8-10.....	8:259
2:12.....	8:372
2:13, 16-17.....	8:159
2:16-19.....	8:255
2:20-22.....	8:159
3:1-17.....	8:272-273
3:1-2, 5, 12-15, 17.....	8:159-161
3:9-10.....	8:295
3:11.....	8:311
3:18-19.....	8:306
3:20-21.....	8:308
3:23-25.....	8:311
4:1.....	8:311
4:2-4.....	8:224
4:5.....	8:254
4:6.....	8:294
4:7-18.....	8:323-324
4:10-14.....	8:157

1 THESSALONIANS

1:6-9.....	8:93
2:1-2.....	8:95
2:7-9.....	8:93

1 THESSALONIANS

Bible	Master Library
2:12.....	8:269
2:13-15.....	8:95
2:17-20.....	8:324
3:6-10.....	8:324-325
3:11-13.....	8:365-366
4:3-4, 6-7.....	8:308
4:3-4, 6-8.....	8:247
4:10-12.....	8:313
4:13-18.....	8:281-282
5:4-8.....	8:227
5:9-11.....	8:281
5:13-15.....	8:299
5:16-22.....	8:293
5:23-24.....	8:369

2 THESSALONIANS

1:11-12.....	8:366
2:13-14.....	8:367
2:16-17.....	8:369
3:1-5.....	8:325-326
3:6-12.....	8:313-314
3:16.....	8:367

1 TIMOTHY

1:1-2.....	8:331
1:3.....	8:166
1:4-7.....	8:259
1:12-19.....	8:331-332
1:12-16.....	8:57
1:17.....	8:367
2:1-14.....	8:333
3:1-13.....	8:333-334
3:16.....	8:357
4:1-16.....	8:334-335
5:1-15, 17-21.....	8:335-336
6:1-21.....	8:336-339
6:11-16.....	8:229

2 TIMOTHY

1:1-14.....	8:339-340
1:15-18.....	8:168
2:1-10, 14-17, 19-26.....	8:340-341
2:9-10.....	8:169
2:11-13.....	8:357
3:1-7, 12-17.....	8:341-342
4:1-8.....	8:342-343
4:6-8.....	8:171
4:9-12.....	8:168
4:13.....	8:166
4:14, 16-18.....	8:169
4:16-18.....	8:343-344
4:20.....	8:166

TITUS

1:1-2, 4-16.....	8:344-345
1:5.....	8:166
2:1-14.....	8:345
2:11-14.....	8:193

TITUS		JAMES		1 JOHN	
Bible	Master Library	Bible	Master Library	Bible	Master Library
3:1-7, 15	8:347	3:2-12	8:291	2:3-6, 9-11	8:290-291
3:4-7	8:355-357	3:13-18	8:300-301	2:12-14	8:223
3:12	8:166	4:4	8:297	2:15-17	8:283
PHILEMON		4:7-10	8:293	3:1	8:193
1:1-25	8:326-328	4:8-10	8:243	3:2-3	8:283
1:10-13	8:157	4:11-12	8:296	3:4-6	8:269
1:22	8:166	4:13-17	8:311-312	3:8	8:210
1:23-24	8:157	4:17	8:290	3:10-11, 11-18	8:291
HEBREWS		5:1-6	8:312	3:16-18	8:238
1:1-14	7:263-264	5:7-11	8:246	3:23	8:205
2:1-4	8:261	5:12	8:296	4:2-3, 15	8:243
2:5-10, 17-18	7:264-265	5:13-18	8:273	4:4	8:266
3:1-6	7:265	5:19-20	8:242	4:7-10, 16, 19	8:193-194
3:12-13	8:261	1 PETER		4:7-12	8:238
4:1-13	8:260-261	1:3-5	8:281, 370	4:20-21	8:290
4:14-16	7:266	1:6-9	8:231-233	5:11-12	8:206
5:1-5, 6, 8-9,		1:13-17	8:270	5:14-15	8:275
11-12	7:266	1:18-21	8:206	5:18-20	8:357-359
6:10	8:195	2:3-10	8:216-217	5:18	8:275
6:17-20	8:275	2:11-12	8:292	2 JOHN	
7:1-3, 15-28	7:267-269	2:13-17	8:316	1:1-13	8:329-331
8:1-3	7:269	2:18-25	8:309	3 JOHN	
8:6-8, 10, 12-13	7:270	2:21-25	8:44	1:1-14	8:328-329
9:1-15	7:271-272	2:21-23	8:242	JUDE	
9:28	8:217	3:1-7	8:305	1:3-4, 11-13,	
10:1-14	7:269-270	3:8-11, 15	8:296-297	16-19	8:263-265
10:24-25	8:269	3:15-17	8:270	1:20-23	8:292
10:26-31	8:261-262	3:18, 22	8:208	1:24-25	8:369
10:19-23, 35-38	7:272	4:7-11	8:270	REVELATION	
11:1-2, 4-40	7:272-275	4:7-10	8:239	1:1-6, 9-20	8:381-383
12:1-14, 18-19,		4:12-19	8:235	2:1-29	8:177-182
22-29	7:276-278	5:1-4	8:44-45	3:1-22	8:183-186
13:1-3, 5-6, 8,		5:5-7	8:244-245	3:12	7:408
10-16, 20-21	7:278-280	5:8-11	8:228-229	4:1-11	8:383-384
13:16	8:314	5:10-11	8:370	5:1-14	8:384-386
13:20-21	8:370	2 PETER		6:1-17	8:386-389
JAMES		1:3-4	8:275	7:9-17	8:391-392
1:2-4, 12-15	8:231	1:5-11	8:269-270	11:15-19	8:392
1:3-4	8:247	1:16-18	8:208	12:1-17	8:394-395
1:5-8	8:300	2:12-22	8:262-263	14:1-8, 13	8:395-396
1:9-11	8:311	3:8-9	8:195	15:2-4	8:396-397
1:17	8:194	3:10-14	8:282	18:1-2, 4-5, 7-13,	
1:19-20, 26	8:293-294	1 JOHN		15-24	8:397-400
1:21	8:243	1:1-3	8:205-206	19:1-9, 11-16	8:400-402
1:22-27	8:289	1:5	8:193	20:1-15	8:402-405
2:1-9	8:312-313	1:6-7	8:291	21:1-27	8:405-409
2:10-13	8:292	1:8-10	8:245	22:1-21	8:409-412
2:14-26	8:289-290	2:1-2, 29	8:206		

DICTIONARY AND GENERAL INDEX

All Bible proper names used in THE MASTER LIBRARY will be found in this index. The pronunciation of each is indicated in parenthesis immediately following the name itself. An accent (ˈ) indicates the accented syllable, and a hyphen (-) indicates the separation of compound words. A key to the pronunciation of vowels may be found at the bottom of each page. The words in italics, following the pronunciation of a proper name, give its literal meaning. A brief identification of each proper name is also given.

The contents of the different volumes have been carefully analyzed and alphabetically indexed, so that any subject desired may be readily located. The figures immediately following the various items indexed, refer to volume and page. The letters MBB refer to MY BEST BOOK.

The index to poetry and the list of illustrations may be found on pages 319 and 325 respectively.

A

Aaron (ä'r'ün) *Enlightened*. Brother of Moses. appointed spokesman for Moses 1:150-151 death of 1:220-221 duties as priest 6:219 excluded from the promised land 1:219-220 makes golden calf 1:196-199 Moses' hands upheld by 1:187-188 Pharaoh besought by 1:156-173 plagues of Egypt 1:157-173 rod becomes a serpent 1:156 buds and is kept as a token 1:211 wonders worked by 1:156-179 sanctuary in charge of 6:223

Abana or **Abanah** (äb'ä nä) *Stony*. A river of Damascus mentioned by Naaman 3:113

Abarim (äb'ä rim) *Part beyond*. A mountain range east of Jordan, in which is located Mount Nebo 1:228

Abdeel (äb'dē ēl) *Servant of God*. Father of Shele-miah 2:288

Abed-nego (ä bēd'-nē gō) *Servant of light*. Name given to Azariah, one of Daniel's three companions 3:126, 130, 134 in the fiery furnace 3:135-138

Abel (ä'bēl) *Breath*. Second son of Adam; murdered by his brother Cain 3:14

Abel-beth-maachah (ä'bēl-bēth-mä'ä kä) *Oppression*. City where Sheba took refuge 2:149

Assyria captures 2:370

Ben-hadad captures 2:209

wise woman of 2:149

Abel-cheramim (ä'bēl-kēr ä'mim) *Meadow of vine-yards*. The limit of Jephthah's pursuit of the Midianites 1:317

Abel-meholah (ä'bēl-mē hō'lā) *Plain of mirth*. A place in the Jordan valley to which Gideon pursued the Midianites 3:89

Abel-mizraim (ä'bēl-miz'rā im) *The mourning of Egypt*. Name given to the threshing-floor of Atad, where Joseph mourned for Jacob 1:132

Abiathar (ä bī'ä thār) *Father of plenty*. High priest; son of Ahimelech. Adonijah supported by 2:150 escapes from Saul's vengeance 2:53 loyal to David 2:130, 135 Solomon expels from priesthood 2:160

Abiezzer (ä bī ē'zēr) *Father of help*. Ancestor of Gideon 1:295, 298

Abigail (äb'ī gäl) *A father's joy*. Wife of Nabal and afterwards of David. Amalekites capture 2:75 David accepts her plea for Nabal 2:67-69; 6:45 marries 2:70 rescues from the Amalekites 2:76 plea for Nabal discussed 2:384

Abihail (äb'ī hāl) *Father of strength*. The father of Esther 3:174

Abijah (ä bī'jä) *My father is God*. Son of Samuel and associate judge with Joel in Beer-sheba 1:337

Abijah, son of Jeroboam I 2:318

Abijam (ä bī'jam) *Seaman*. Second king of Judah.

Abijam (*Continued*)
accession and reign 2:203-206 victory over Jeroboam 2:204

Abimelech (ä bīm'ē lēk) *King is my father*. Probably a common title of Philistine kings. Abraham and 1:25-26, 29-30 Isaac and 1:51-53

Abimelech, son of Gideon; conspired to be king. death of 1:311 Gaal opposes 1:310-311 men of Shechem make, king 1:308 questions on 9:252 slays his brothers 1:308

Abinadab (ä bin'ä däb) *Noble father*. A native of Kiriath-jearim, in whose house the ark remained twenty years 2:97

Abinadab, second son of Jesse 2:27

Abinadab, son of Saul; slain at Gilboa 2:83

Abinoam (ä bin'ō äm) *Gracious father*. Father of Barak 1:283

Abiram (ä bī'rām) *Lofty*. One of the four Reubenites who rebelled against Moses 1:209

Abishag (äb'ī shäg) *Father's delight*. The Shunammite who attended David in his old age 2:151 Adonijah seeks to marry 2:162

Abishai (ä bīsh'ä ī) *Father's gift*. Brother of Joab, and one of David's mighty men 2:383 Ammonites flee from 2:102 David's life saved by 2:106 offers to kill Shimci 2:131 pursues Abner 2:90 pursues Sheba 2:148 slays three hundred men 2:55 with David in Saul's camp 2:70-71

Abner (äb'nēr) *Father of light*. Commander in chief of Saul's armies 2:36 Asabel killed by 2:90 David makes peace with 2:91 David mourns his death 2:92 death avenged 2:163 Ish-bosheth made king by 2:88 Joab makes a truce with 2:90 Joab kills in revenge 2:92

Abraham (ä'brä häm) *Father of a multitude*. First patriarch and founder of the Jewish nation. Abimelech makes covenant with 1:29-30 Abimelech restores Sarah to 1:26 angels entertained by 1:18, 343 biography of 1:3-4 call and migration to Canaan 1:5 death of 1:51 descendants of 1:40 dramatized story 9:58-59 Egypt, sojourn in 1:6 faith tested 1:31 God's covenant with 1:5, 13-14, 16-18 Hagar sent away by 1:27-29 intercedes for Sodom 1:20 Isaac birth of 1:27 sacrifice of 1:31-34 wife sought for 1:45-51

Ishmael birth of 1:16 sent away by 1:27-29 Lot rescued by 1:11-12

Mäke, läd, fär, sofä; ēve, lënd, hēr; light, city; cöld, cörd, pöd; üse, cüp; mōon, föot.

Abraham (*Continued*)

Lot separates from 1:6-7, 341
 name changed from Abram 1:16
 Machpelah purchased for burial place 1:38
 Melchizedek blesses 1:13
 map of the journeys of 1:39
 questions on 9:249
 Sarah's death and burial 1:38
 story of, for children MBB: 297-310

Abram (ä'bräm) *Exalted father*. Earlier name of Abraham 1:5-16

Abalom (äb'sä löm) *A father's peace*. Third son of David; attempted to usurp David's throne. Ahithophel's counsel refused by 2:132-134 caught by hair in an oak 2:138 conspiracy of 2:127-138 David

flees from 2:128
 mourns his death 2:141
 restores to favor 2:124-126
 Geshur his refuge 2:123
 Hushai gives false counsel to 2:134
 Joab intercedes for 2:124
 Joab kills 2:138
 pillar erected by 2:140

Abubus (ä bü'büs) *Father of Ptolemy* 3:334

Achaia (ä kä'yä) *Trouble*. A Roman province including the Peloponnesus and the greater part of Hellas proper.

Apollos teaches in 8:109-111
 churches of, give to poor in Jerusalem 8:118
 Paul teaches in 8:95-103, 118

Achan (ä'kän) *Troubler*. A Hebrew killed for concealing spoil taken at Jericho 1:252-254

Achbor (ä'k'bör) *Mouse*. A courtier of Josiah 2:271

Achiacharus (ä kiäk'a'ris) Nephew of Tobit; chief minister of Esar-haddon in Nineveh 3:361, 373

Achish (ä'ksh) *Of awe and reverence*. A Philistine king who protected David 2:50, 74, 82, 385

Shimei's servants find refuge with 2:164

Achmetha (ä'k'mé thä) *Place of assemblage*. Capital of ancient Media, where Cyrus' archives were found 3:252

Achor (ä'kór) *Trouble*. Valley where Achan was stoned 1:254

Achsah (ä'k'sä) *Anklet*. Daughter of Caleb 1:278; 6:93

Acre (ä'kär) 9:142 *See* Ptolemais

Adah (ä'dä) *Beauty*. Mother of Jabal and Jubal 3:20

Adam (äd'am) *Ruddy*. Name of the first man 3:1-7, 11-14

Adam, city of Reuben on the Jordan 1:242

Adar (ä'där) *High*. Twelfth month in the Jewish sacred year 3:176, 188, 189, 319-320

Admah (äd'mä) *Red lands*. One of the "cities of the plain" near the Dead Sea 2:367

Adonijah (äd ö n'já) *My Lord is God*. Fourth son of David; rival of Solomon for the throne.

Abishag desired by 2:162

announces himself king 2:150

hears of Solomon's accession 2:154

Solomon promises immunity to 2:160-162

Solomon puts to death 2:162

Adoniram (äd ö n'räm) *The Lord is exalted*. Chief receiver of tribute under David, Solomon, and Rehoboam 2:173

Adoni-zedek (ä dö'ní-zé'dék) *Lord of justice*. Amorite king of Jerusalem, in league against Joshua 1:260-264

Adoram (ä dö'räm) 2:201 *See* Adoniram

Adrammelech (ä dräm'é lek) *Splendor*. Son and murderer of Sennacherib 2:256

Adramyttium (äd rä müt'üm) *Court of death*. A seaport of Mysia 8:145

Adria (ä'driä) *Court*. The Adriatic Sea 8:147

Adriel (ä'dri'el) *Flock of God*. A son-in-law of Saul, whose sons were slain 2:108

Adullam (ä dü'l'am) *Justice of the people*. A cave in which David took refuge 2:52, 383

Adultery

Jesus' teaching regarding 7:290-291, 385
 commandment forbidding 1:195

Adultery (*Continued*)

Paul's teaching regarding 8:247, 308

Æneas (ë né'äs) *Laudable*. A paralytic healed by Peter 8:29

Ænon (ë'nön) *Springs*. A place west of Jordan where John baptized 7:180

Affliction, *See* Suffering

Agabus (äg'a büs) *Locust*. A Christian prophet of Antioch.

famine prophesied by 8:39

Paul's imprisonment foretold by 8:125

Agag (äg'äg) *Very high*. Title of the kings of Amalek 2:20; 3:45, 384

Agriculture 6:139-167

laws regarding 6:329

Agrippa (ä grip'ä) *Wild-horse tamer*. One of the Herods. *See* Herod Agrippa I and II

Ahab (ä'häb) *Uncle*. Seventh king of Israel.

accession and reign 2:326-336

Assyria, wars with 9:180

biography 2:325-326

Baal-worship introduced by 2:327

Ben-hadad, king of Syria, wars with 2:327-336

Ben-hadad spared by 2:331-332

death of 2:336

disguised at battle of Ramoth-gilead 2:335

Elijah and 3:81-95

house of, destroyed by Jehu 2:354

Jehoshaphat's alliance with 2:333-336

Jezebel married to 2:327

Jezebel's influence over 2:327; 3:86, 89-93

Naboth's vineyard taken by 3:89-94

Syria, wars with 2:327-336; 9:184-185

Ahasuerus (ä häz ü é'rüs) *Prince*. A Persian king, probably Xerxes 3:169, 390

decree of, against Jews 3:176

Esther becomes queen of 3:173-175

Esther intercedes for Jews 3:178-180, 182-185

Haman advanced by 3:175

Haman hanged by 3:185

Mordecai advanced by 3:181

Vashti deposed by 3:171

Ahava (ä'hävä) *River*. A river where Ezra gathered his people before their departure for Jerusalem 3:287

Ahaz (ä'häz) *He took*. Eleventh king of Judah.

accession and reign 2:237-243

Assyria secured as ally 2:240

death of 2:243

Isaiah advises 2:237-240

Israel and Syria attack 2:238

Urijah builds altar for 2:242

worship of foreign gods by 2:242

Ahaziah (ä hä z'ä) *The Lord sustains*. Son of Ahab and eighth king of Israel.

accession and reign 2:336-340

accident to 2:336

Elijah prophesies death of 2:337

Elijah destroys the captains of 2:338-340

Ahaziah, son of Jehoram and sixth king of Judah.

accession and reign 2:220-221

Jehoram of Israel visited by 2:349

Jehu slays 2:221, 351

Jehu slays brothers of 2:221

Ahijah (ä hi'já) *God's friend*. A prophet of Shiloh who foretold the division of the kingdom.

prophesies

against house of Solomon 2:190

the reign of Jeroboam 2:191

the fall of the house of Jeroboam 2:318-320

Ahijah, father of Baasha, king of Israel 2:321

Ahikam (ä hi'käm) *The brother riseth up*. Son of Shapham 2:271

Jeremiah saved by 2:286

Ahilud (ä hi'lüd) *Birth of a brother*. Father of David's recorder, Jehoshaphat 2:101

Ahimaz (ä him'ä äz) *Brother of strength*. Son of Zadok the high priest 2:130

David warned by 2:135

informs David of death of Absalom 2:140-141

Ahimlech (ä him'é lek) *King's brother*. Son of Ahitub, priest at Nob.

David befriended by 2:49

Mäke, läd, fär, sofä; äve, lönd, hër; light, city; cöld, cörd, pöd; üse, cäp; möön, fööt.

Ahimelech (*Continued*)

Saul orders death of 2:53
Ahimelech, one of David's mighty men 2:70
Ahinoam (á hín'ó ám) *A brother's delight.* The Jezreelite wife of David, captured and rescued 2:75
Ahio (á h'í'ó) *Brotherly.* Brother of Uzzah 2:98
Ahisamach (á hís'á mák) *A brother supports.* Father of Oholiab 6:181
Ahitophel (á hith'ó fêl) *Brother of folly.* David's counselor; conspirator with Absalom. Absalom secures his support 2:127
 Hushai reverses counsel of 2:132-134
 suicide 2:134
Ahitub (á h'í'túb) *Brother of goodness.* Grandson of Eli and father of Ahimelech 2:52
Ahitub, father of Zadok 2:101
Ahohite (á h'ó'hít), Descendant of Ahoah; name applied to Dodo 2:54
Ahuzzath (á hüz'áth) *Possession.* The friend of Ahimelech, the Philistine of Gerar 1:53
Ai (á'í) *A heap of ruins.* An ancient city of Canaan 1:5-6
 Joshua captures 1:252-257
Aiah (á í'yá) *A vulture.* Father of Rizpah 2:108
Aijalon (á'já lôn) *Deer field.* The valley over which Joshua commanded the moon to stand still 1:262
Aijalon, a Levitical city of Dan 2:240
Aitken, Robert 9:108
Alabaster box of ointment 7:115
Alamoth (ál'á móth) *A musical term interpreted as meaning the soprano* 6:204
Alcimus (ál'sí mūs) *Valiant.* A high priest appointed by Lysias 3:322-323
Alexander (ál'ég zán'dér) *Helper of men.* Son of Simon the Cyrene 7:151
Alexander, kinsman of Annas the high priest 8:13
Alexander, Jewish convert at Ephesus, who quieted the riot of the silversmiths 8:114
Alexander, the coppersmith 8:169
Alexander, king of Syria 3:293, 297, 326, 328
Alexander the Great 9:188-189
Alexandria (ál'ég zán'drí á) *Helper of men.* Ancient capital of Egypt 8:109, 425
Allon-bacuth (ál'ón-bák'úth) *Oak of weeping.* The tree under which Deborah was buried 1:85
Alms
 early church's 8:11, 418
 Jesus' teaching regarding 7:293, 366
 Job's 4:344
 Mosaic laws on 6:312-317, 321
 Paul's teaching regarding 8:255-256, 314
 proverbs on 6:100-101, 125-127
Alpha (ál'fá) The first letter of the Greek alphabet 8:382, 406, 411
Alpheus (ál'fē ús) *Changing.* Father of James the Less 7:59
Alpheus, father of the Apostle Matthew 7:53
Altar
 Abraham's, at Bethel 1:5
 Abraham's, at Hebron 1:11
 burnt offering 3:243; 6:353
 David's, in the threshing-floor of Araunah 2:120
 Gideon's 1:297
 incense 6:354
 Jacob's, at Bethel 1:85
 Jacob's, at Shechem 1:83
 Jeroboam's, at Bethel 3:353
 Moses', at Rephidim 1:188
 primitive altars 6:346-350
 prophesy against Jeroboam's 3:354
 Zerubbabel rebuilds, in Jerusalem 3:243
Amalek (ám'á lēk) *Labor.* Grandson of Esau and ancestor of a nomadic tribe of the Sinai wilderness.
 Joshua defeats 1:187-188
Amalekites, inhabitants of Canaan 1:215
 David defeats 2:75-76
 Gideon smites 1:298-303
 hostile to Israelites 1:279
 Saul keeps booty of 2:20
Amana (ám'á ná) Mountain near Lebanon 6:78

Amara (ám á rí'á) *God has promised.* High priest in the reign of Jehoshaphat 2:214
Amasa (ám'á sá) *Burden.* Nephew of David. Absalom makes captain 2:148
 David makes captain 2:145, 148
 Joab kills 2:148-149
Amasai (á mäs'á í) *Burdensome.* Chief of the captains of Judah who joined David 2:57
Amaziah (ám á zí'á) *God is strong.* Eighth king of Judah.
 accession and reign 2:230-232
 Edomites defeated by 2:231
 father's murderers slain by 2:230
 idolatry of 2:231
 Jehoash challenged by 2:359
 Jehoash defeats 2:232
Amaziah, priest of the golden calf at Bethel
 Amos rebukes 2:363; 4:7
Amittai (á mít'í) *Truth of God.* Father of Jonah 2:362; 3:193
Ammah (ám'á) *Head.* A hill near Gibeon, to which Joab pursued Abner 2:90
Ammiel (ám'í'êl) *The people of God.* Father of Machir 2:109
Ammonites (ám'ón its) *A great people.* Descendants of Ammon, son of Lot.
 allied against Israel 1:279
 David defeats 2:102, 104
 David's messengers insulted by 2:101
 Jehoshaphat defeats 2:215-217
 Jephthah defeats 1:315-317, 366
 Jotham defeats 2:236
 Judas Maccabeus defeats 3:312
 Saul defeats 2:11-13
 Syrians allied with 2:102
 Uzziah receives tribute from 2:233
Amon (ám'món) *Skilled.* One of Ahab's governors 2:335
Amon, fourteenth king of Judah 2:268
Amorites (ám'ó rits) *Highlanders.* A Canaanite nation before the Hebrew conquest 1:215
 Israelites war with 1:223-224
 Joshua defeats at Aijalon 1:260-264
 Solomon enslaves 2:172
Amos (ám'ós) *Burden.* A prophet of Israel.
 Amaziah and 2:363
 biography of 2:362; 4:5
 Israel's doom foretold by 2:364, 371
 messages
 against corruption 4:122-123, 126, 129-130
 day of the Lord 4:9
 doom of Judah and Israel 4:7-9
 restoration of God's people 4:11
 seek the Lord 4:10
 patriotic poetry 4:185-186
 questions on 9:260
 visions
 basket of summer fruit 4:186
 plumb line 4:186
Amoz (ám'óz) *Strong.* Father of Isaiah 2:247
Amphipolis (ám fip'ó lís) *A city surrounded.* A city in Macedonia through which Paul passed 8:92
Ampliatius (ám plí á'tús) *Large.* A Roman friend of Paul 8:321
Anak (án'ák) *Long-necked.* A giant 1:214, 358
Ananias (án á ní'ús) *The Lord has been gracious.* A high priest 3:365
Ananias, a Jewish disciple at Damascus who restored sight to Paul 8:59
Ananias, a disciple who gave a false report about the price of his possession 8:17
Anath (án'áth) *Answer.* Father of Shamgai 1:288
Anathoth (án'á thóth) *Answers.* A town near Jerusalem; the home of Abiathar and Jeremiah 2:160, 302
Andrew (án'drō) One of the twelve and brother of Simon Peter.
 appointed one of the twelve apostles 7:59
 brings his brother Simon to Jesus 7:177, 190
 called to be a disciple 7:47
 meets with other apostles in Jerusalem 8:6
 tells Jesus of inquiring Greeks 7:225

Måke, låd, får, sofå; éve, lënd, hër; light, cfty; cöld, córd, pöd; üse, cüp; mōön, fööt.

Andronicus (än drō nī'kūs) *Conquering man.* A Christian friend of Paul at Rome 8:321

Angels

- Abraham and the three 1:18-20; MBH:300
- Balaam's ass and 3:39-40
- Cornelius and 8:33
- David entertains 2:120
- Elijah and 3:86
- Gideon and 1:295-296
- Hagar and 1:15
- Jacob's ladder 1:66; MBH:315-317
- Jacob wrestles with 1:80-81
- Joseph warned by 7:16
- Lot warned by 1:21-24
- Manoah and his wife see 3:47-50
- Mary receives annunciation from Gabriel 7:7
- Mary Magdalene at sepulcher 7:159
- Peter delivered from prison by 8:18, 41
- shepherds and 7:10
- Zechariah and 4:91-93

Angels of the seven churches 8:383

Anger

- of God, *See* God, wrath of
- of men, proverbs on 6:118-119

Animals

- for sacrifice 6:365
- laws regarding 6:320, 334-339
- Old Testament quotations referring to 5:59-72

Anna (än'a) *Grace.* Wife of Tobit 3:360-362, 372

Annas (än'ās) *He gave graciously.* A Jewish high priest 7:432.

Jesus tried before 7:241

Peter and John brought before 8:13

Annunciation to Mary, mother of Jesus 7:7

Anointing

- David anointed by Samuel 2:28
- Jehu anointed by order of Elisha 2:348-349
- Jesus anointed by Mary 7:55, 222
- Jesus anointed by Samuel 2:8
- Solomon anointed 2:153-154

Antioch (än'tī ōk) *Opponent.* A city in Pisidia 8:67

- Paul preaches in 8:71-74, 82
- Paul's letter to Gentiles in 8:81

Antioch, a city in Syria

- church formed by Barnabas 8:39
- disciples first called Christians at 8:30
- disciples of, send aid to Judea 8:41
- Lysias retreats to 3:311

Antiochus III, the Great (än tī'ō kūs) *Opponent*

King of Syria 9:188

Antiochus IV, King of Syria, called Epiphanes

- 3:221, 225, 298, 307; 9:188, 190
- death of 3:399
- idolatry introduced by 3:301
- Jerusalem captured by 3:298-299

Antiochus V, King of Syria, called Eupator 3:307,

317, 399

Antipas (än'tī pās) *Against all.* A martyr of

Pergamum 8:181

Antipas, See Herod Antipas

Antipatris (än tīp'a trīs) *Like his father.* A city

to which the soldiers conducted Paul by night 8:133

Apelles (ä pēl'ez) *Called.* A friend of Paul in

Rome 8:321

Apharsachites (ä fär' säk its) *Tearing asunder.* Asy-

rian nomads settled in Samaria 3:253

Aphek (ä'fēk) *Strength.* A place northwest of

Jerusalem where the Philistines encamped

1:332; 2:82

Aphek, a city east of the Sea of Galilee where

Ahab defeated Ben-hadad 2:330

Apocalypse, the Revelation to John 8:381-412

note on 8:436. *See also* John (2)

Apollonia (äp ō lō'nī ä) *Belonging to Apollo.* A

city in Macedonia visited by Paul 8:92

Apollonius (äp ō lō'nī ūs) A Syrian general slain

by Judas Maccabaeus 3:306

Apollonius, another Syrian general defeated by

Jonathan 3:326-328

Apollo (ä pōl'ōs) *The sun.* An Alexandrian Jew

converted to Christianity 8:109

Apostles, See also Disciples

Apostles (Continued)

- biographical sketches of the twelve 7:61-63
- chosen from among the disciples 7:59
- dispute who shall be greatest 7:106
- eleven go into Galilee 7:161
- commissioned by Jesus 8:5
- gift of tongues 8:8
- Matthias chosen to succeed Judas Iscariot 8:6-8
- preach and heal in many towns 7:89

See also names of Apostles

Apphia (äp'fī ä) *Production.* A Christian woman

mentioned by Paul 8:326

Appii Forum (äp'fī fō'rūm) *Market place of Appius.*

A town on the Appian Way 8:143, 151

Aquila (äk'wī lä) *Eagle.* A Jewish convert from

Pontus 8:101, 105, 109, 321

Ar (är) *City.* A city of Moab 1:222

Arabah (är'ä bā) *Burnt.* The great depression

extending from the Sea of Galilee to the Red

Sea 2:61

Arabia (ä rä'bī ä) *Desert.* The peninsula between

the Red Sea and the Persian Gulf 3:239

Arah (ä'rä) *Traveler.* Head of a family returned

from the exile 3:274

Aram (ä'rān) *High.* The table-land of Syria

northeast of Palestine 4:16

Ararat (är'ä rät) *High land.* A lofty plateau in

Armenia to which the sons of Sennacherib

fled 2:256

Ararat, a peak in the district of Ararat, the resting

place of the ark 3:361

Araunah (ä rō'nä) *God's pine.* A Jebusite from

whom David bought a threshing-floor 2:120

Arbela (är bē'lä) A town in Galilee mentioned in

the campaign of Bacchides 3:322

Archelaus (är kē lä'ūs) *Ruler of the people.* One of

the Herods. *See* Herod

Archippus (är kīp'ūs) *Ruler of horses.* A Christian

teacher in Colossae 8:329

Archite (är'kīt) *Length.* Designation of David's

friend Hushai 2:130, 132-134

Areopagite (är ē ōp'ä gīt) A member of the council

of Areopagus 8:99

Areopagus (är ē ōp'ä gūs) *Hill of Mars.* A hill

in Athens on which the council of Areopagus

met 8:97

Aretas (är'ē tās) A cutter. Father-in-law of Herod

Antipas 8:119

Argob (är'gōb) *Stony.* Probably one of the guards

of Pekahiah 2:367

Arieh (ä rī'ē) *Lion.* Probably one of the guards of

Pekahiah 2:367

Arimathea (är ī mā thē'ä) *Placed on a height.* The

home town of Joseph in whose tomb Jesus' body was laid 7:250

Arioch (är'tī ōk) *Venerable.* A captain of Nebuchad-

nezzar's bodyguard 3:130, 131

Aristarchus (är īs tär' kūs) *Ruling best.* A Thes-

salonian companion of Paul on his third mis-

sionary journey 8:113, 121, 145, 157

Aristobulus (är īs tō bū'lūs) *Best counselor.* A

Roman Christian mentioned by Paul 8:321

Ark, Noah's 3:23-30

Ark of bulrushes 1:142, 352

Ark of the covenant

building, directions for 6:355-357

built by Moses 3:343

contents of 2:175

David

brings ark to Jerusalem 2:97-99, 386

flees from Jerusalem with 2:129

sends ark back to Jerusalem 2:130

directs Israelites in wilderness 1:212-213

Jericho, ark at fall of 1:249

Jordan crossed by priests bearing the 1:242-244

Obed-edom keeps, in his house 2:99

Philistines

ark taken by 1:333-334, 3:344-345, 400

Dagon and the ark 3:345

of Gath and Ekron refuse to keep 3:346-347

return ark to Beth-shemesh 3:348-349

return ark to Kiriath-jearim 3:349-350

Shiloh, ark at 1:332

Mäke, läd, fär, sofä; äve, lönd, hēr; light, cīty; cöld, cörd, pöd; üse, cüp; möön, fööt

Ark (*Continued*)
 Solomon burns offerings before 2:160
 Solomon places, in the temple 2:174-175
 Uzzah's sacrilege of 2:98
Armoni (ār mō'nī) *Palatial*. A son of Saul and Rizpah, slain by Gibeonites 2:108
Armor of God, Paul's description of 8:227
Arnon (ār'nōn) *A brawling stream*. A river cast of Jordan 1:222, 316; 2:357; 3:41
Arroer (ā rō'ēr) *Barren*. A town of Gad 1:317
Arroer, a Reubenite city on the Arnon 2:357
Arpad (ār'pād) *Support*. A city or district in Syria dependent on Damascus 2:253
Arrow of the Lord's deliverance, a symbolic message 3:121-122
Art, interpretation of 9:195-208
Artaxerxes (ār tāk sēr'k'sēz) *The great one*. King of Persia
 Nehemiah, cupbearer to 3:265-275,
Artists, biographical sketches of 9:283-318
 Ezra and 3:285
Arvad (ār'vād) *Wandering*. An important city of Phoenicia which furnished oarsmen and warriors for Tyre 6:187
Arza (ār'zā) *Earth*. The keeper of King Elah's palace at Tirzah 2:322
Asa (ā'sā) *Physician*. Third king of Judah, accession and reign 2:206-210
 Baasha, king of Israel, war with 2:209, 321
 Ben-hadad, king of Syria, alliance with 2:209
 death of 2:210
 Ethiopians defeated by 2:207
 Hanani the prophet denounces 2:209
 idols removed by 2:208
Asahei (ā'sā'hēl) *Creature of God*. The son of David's sister Zeruiah.
 Abner slays 2:90
 Joab avenges death of 2:92
Asaiah (ā sā'yā) *Lord has made*. One of a deputation sent by Josiah to consult Hulda, the prophetess 2:271
Asaph (ā'sāf) *Collector*. A seer and Levitical leader of David's choir 6:203-206
Asaph, chronicler for King Hezekiah 2:250
Ascension of Jesus 7:165
Asenath (ās' ē nāth) *Beauty*. Egyptian wife of Joseph 1:103-104, 349
Ashdod (āsh'dōd) *Stronghold*. One of the five confederate cities of the Philistines, assigned to Judah. *See also* Azotus
 ark of the covenant at 3:345-346, 400
 Nehemiah on intermarriage with people of 3:281
 Uzziah conquers 2:233
Asher (āsh'ēr) *Happy*. Son of Jacob and Zilpah. Jacob blesses 4:171
 tribe of, joins Gideon against Midianites 1:298
Asher, a city in Naphtali 1:303
Asherah (ā shē'rā) *Straight*. A Canaanite deity 1:278, 297
Asheroth (ā shē'rōth) Plural of Asherah 1:278
Ashkelon (āsh'kē lōn) *Migration*. One of the five confederated cities of the Philistines.
 Samson slays Philistines at 3:53
Ashpenaz (āsh'pē nāz) *Nose of the horse*. Chief chamberlain of Nebuchadnezzar; friend of Daniel 3:126-127
Ashtaroeth (āsh'tā rōth) *Idols of Astartes*. A city of Bashan.
 Saul's armor in 2:85
Ashtoreth (āsh'tō rōth) *Abundance of riches*. Principal goddess of the Phoenicians, called also the queen of heaven.
 Jews in Egypt worship 2:310-311
 Solomon worships 2:188
Ashurites (āsh'ūr its) A tribe subject to Ishbosheth 2:88
Asia (ā'shā) *The East*. Asia Minor, with capital at Ephesus 8:9, 22, 87, 111-114, 417
Asshur (āsh'ūr) *Success*. Hebrew name for Assyria 3:202, 216; 6:197
Assos (ās'ōs) *Approaching*. A Roman seaport of Asia visited by Paul 8:107, 123

Assyria (ā sīr' Iā) *Country of Asshur*. An ancient empire on the Tigris river.
 Ahaz seeks aid from 2:240
 Hezekiah and 2:243-244, 248-256
 Israel captive in 2:247, 372
 Israel invaded by 2:365, 370-371
 Isaiah prophesies concerning 2:253-256
 Josiah loses life in service of 2:282, 269
 Judith delivers Judah from 3:201-220
 Manasseh captured by 2:266
 outline history of, in Bible times 9:146-158
 relations with Israel and Judah 2:197-198
 relations with the Hebrews 9:180-183
 Samaria captured by 2:246
 Sennacherib conquers Judah 2:248-249
 Sennacherib's army destroyed 2:256, 389
Astrologers, *See* Fortune-tellers
Astyages (ās tī'ā jēz) Last king of Media 3:375
Asyncretus (ā sīn'erī tūs) *Incomparable*. A Christian at Rome mentioned by Paul 8:322
Atad (ā'tād) *A thorn tree*. A threshing-floor on the road to Hebron 1:132
Ataroth (āt'ā rōth) *Crowns*. A town east of Jordan taken by the tribe of Gad 1:225
Athalia (āth ā lī'ā) *The Lord took away*. The daughter of Ahab and Jezebel; she usurped the throne of Judah.
 destroys royal family 2:221
 Joash escapes vengeance of 2:222
 Jehoiaha deposes 2:223
 slain 2:223
Athens (āth'ēnz) *City of Athena*. The capital of Attica 3:221
 Paul preaches in 8:85, 95-99, 422
Atonement, day of
 details of observance 6:379-381
 observance past and present 6:418
Attalia (āt ā lī'ā) *Noble*. A coast town of Pamphylia where Paul took ship for Antioch 8:67
Augustus (ō gūs'tūs) *Majestic*. First emperor of Rome. *See* Caesar Augustus
Avaran (āv'ā rān) Surname of Eleazer, brother of Judas Maccabeus 3:316
Avarice, *See* Greed
Avva (āv'ā) *Iniquity*. A city whose inhabitants the Assyrians transported to Samaria 2:374
Azaliah (āz ā lī'ā) *The Lord has reserved*. The father of Shaphan, the scribe of Josiah 2:270
Azariah (āz ā rī'ās) *God assisted*. Another name for Uzziah, king of Judah 2:365, 367, 368
Azariah, a prophet in the reign of Asa 2:207-208
Azariah, the original name of Abed-nego 3:126
Azarias (āz ā rī'ās) The angel who accompanied Tobit 3:365-374

Azarias, a captain of Judas Maccabeus 3:313
Azekah (ā zē'kā) *Dug over*. A city of Judah near the valley of Elah 1:262
Azmaveth (āz mā'vēth) *Death was near*. A place in Benjamin, which furnished singers for the dedication 3:275; 6:206
Azotus (ā zō'tūs) *Exile*. Greek name for Ashdod.
 John burns the towers of 3:334
 Jonathan defeats Apollonius at 3:326-328
 Judas Maccabeus slain at 3:323
 Philip at 8:29
Azriel (āz'rī'ēl) *Help of God*. The father of Seraiah 2:288
Azzur (āz'ēr) *Strong help*. The father of Hananiah the false prophet 2:298

B

Baal (bā'āl) *A lord*. A name applied to numerous Canaanitish local deities
 Ahab worships 2:327
 Ahaziah worships 2:336
 Elijah and priests of 3:81-86
 Gideon destroys altars 1:297
 Israel worships 1:277, 307
 Jehoram puts away 2:340
 Jehu destroys priests of 2:356-357
 Josiah destroys altars 2:270, 272-274
 Manasseh worships 2:265

- Baalath** (bā'ā lāth) *Mistress*. A city built by Solomon 2:186
- Baal-berith** (bā'āl-bē'rīth) *Lord of the covenant*. The god of Shechem, worshipped by the Israelites after the death of Gideon 1:307
- Baale-judah** (bā'ā lē-jōw'dā) *Mistress-praised*. The old name for Kiriath-jearim 2:98
- Baal-hamon** (bā'āl-hā'mōn) *Multitude*. A place where Solomon had a vineyard 6:160, 259
- Baal-hanan** (bā'āl-hā'nān) *Lord of Hanan*. An officer of David 6:158
- Baalim** (bā'ā līm) Plural of Baal 1:278; 2:212, 227
- Baal-peor** (bā'āl-pē'ōr) *Lord of the gap*. The Baal of mount Peor 4:136; 5:168
- Baal-perazim** (bā'āl-pē rā'zīm) *Lord of divisions*. A place where David defeated the Philistines 2:105
- Baal-shalisha** (bā'āl-shāl'īshā) *Lord of Shalisha*. A city near Gilgal. Elisha and the man from 3:105
- Baal-zebub** (bā'āl-zē'būb) *Lord of flies*. The Baal of Ekron, consulted by Ahaziah 2:336
- Baal-zephon** (bā'āl-zē fōn) *Lord of the north*. A place near which the Israelites encamped when fleeing from Egypt 1:177
- Baanah** (bā'ā nā) *By affliction*. One of the murderers of Ish-bosheth 2:94
- Baasha** (bā'ā shā) *Lays waste*. Third king of Israel, who usurped the throne. Asa defeats 2:309
- Jehu's prophecy against 2:321
- Nadab defeated and slain by 2:320
- usurpation and reign of 2:320-321
- Babel** (bā'bēl) *Confusion*. One of Nimrod's cities in the plain of Shinar 3:31-33, 383
- Babel**, tower of 3:33
- Babylon** (bāb'lōn) *Confusion*. Capital of Babylonia
- Daniel in 3:125-152
- fall of 3:228, 235; 4:81-82, 197-204
- Hezekiah and 2:259-261
- Jehoiahcin imprisoned and released 2:294, 305
- Jehoiahim and 2:284
- Jewish captivity in 2:294-297, 305; 3:125
- Jews return from 3:237-243
- John's songs of the doom of 8:397-400
- Zedekiah blinded and carried to 2:303-304
- See also Nebuchadnezzar
- Babylonia**
- outline history of, in Bible times 9:146-158
- relations with the Hebrews 9:179
- Baca** (bā'kā) *Weeping*. An allegorical place-name, signifying "valley of weeping" 5:242
- Bacchides** (bāk'ī dēz) A Syrian general who defeated Judas Maccabeus at Elasa 3:322-324
- Bacchus** (bāk'ūs) The Roman god of wine 3:221
- Bagoas** (bā gō'ās) *Eunuch*. An attendant of Holofernes 3:211-212, 216
- Bahurim** (bā hū'rīm) *Village of young men*. A village northeast of the mount of Olives 2:131, 135; 6:45
- Balaam** (bā'lām) *Absorption*. A prophet commanded to curse the Israelites 3:37-46; 8:262
- questions on 9:257
- Baladan** (bā'lā dām) *Power and riches*. The father of Merodach-baladan 2:259
- Balak** (bā'lāk) *Destroyer*. King of Moab who desired Balaam to curse Israel 3:37-46
- Baptism**
- Christian sacrament of 8:371-372
- John baptizes Jesus and others 7:37, 39
- Paul baptizes 8:92, 111, 371
- Peter baptizes 8:11, 37
- Philip baptizes 8:25, 29
- Barabbas** (bā rāb'ās) *Son of Abba*. A prisoner at Jerusalem, released instead of Jesus 7:147-151
- Barachel** (bār'ā kēl) *God has blessed*. Father of Elihu 4:346
- Barak** (bā'rāk) *Lightning flash*. A Hebrew chief-tain called by Deborah to deliver Israel. Sisera defeated by 1:283-284, 364
- song of Deborah and 1:287-292
- Bar-Jesus**, a sorcerer, See Elymas
- Barnabas** (bār'nā bās) *Son of consolation*. Another name for Joseph, companion of Paul. Antioch in Syria, preaches at 8:39, 67, 69
- called Jupiter at Lystra 8:77
- chosen with Paul as missionary 8:69
- differs with Paul about John Mark 8:87
- introduces Paul to disciples at Jerusalem 8:63
- sells land and gives proceeds to apostles 8:17
- Barsabbas** (bār'sā bās) *Son of the oath*. Another name of Joseph (4) 8:6
- Barsabbas**, surname of Judas (5) 8:81
- Bartholomew** (bār thōl'ō mū) *Son of Talmai*. One of the twelve apostles 7:59, 61
- Bartimeus** (bār tī mē'ūs) *Son of Timeus*. A blind beggar healed by Jesus at Jericho 7:113
- Baruch** (bā'rūk) *Blessed*. Jeremiah's friend and scribe 2:286-288, 302
- Barzillai** (bār zil'ā ī) *Strong*. A chieftain of Gilead and friend of David 2:136, 147
- Barzillai**, father-in-law of David 2:108
- Basemath** (bās'ē māth) *Fragrant*. One of Esau's Hittite wives 1:65; 6:90
- Bashan** (bā'shān) *Sandy soil*. Kingdom of Og, east of the Sea of Galilee 1:212, 358; 4:171
- Israelites battle at 1:224
- Bath-sheba** (bāth-shē'bā) *Daughter of the oath*. Wife of David; mother of Solomon 2:110-115
- Adonijah seeks aid of 2:162
- Solomon's claim advanced by 2:151
- Beatitudes** MBH:432; 7:287, 318
- Beelzebub** (bē ēl'zē būb) *Lord of flies*. Name applied to Satan 7:70, 341
- Beer** (bē'ēr) *A well*. A well beyond Arnon by which the Israelites encamped 1:222
- Beer**, a place to which Jotham fled to escape Abimelech 1:309
- Beerī** (bē ē' rī) *My well*. Father of Judith, wife of Esau 1:65; 6:90
- Beer-lahai-roi** (bē ēr-lā hī'roi) *Well of the living God*. Well at which Isaac met Rebekah 1:49
- Beerothite** (bē ē'rōth īt) A native of Beeroth 2:93
- Beer-sheba** (bē ē'r-shē'bā) *Well of the oath*. A town on the southern boundary of Palestine.
- Abraham lives at 1:30, 34
- Dan to Beersheba 1:331; 2:134, 165
- Elijah flees to 3:86
- Hagar in wilderness of 1:28, 343
- Isaac dwells at 1:53, 54
- Israel offers sacrifices at 1:121
- Samuel's sons are judges at 1:337
- Behemoth** (bē hē'mōth) *Water ox*. A large animal, evidently the hippopotamus 4:365, 366
- Bel** (bēl) *Lord*. A god of the Babylonians 3:240
- overthrown 3:375, 376
- Belial** (bēl'āl) *Lawlessness*. A word used to describe a wicked, worthless person 2:11
- Belial**, used by Paul to denote Satan 8:297
- Belmaim** (bēl mā'īm) *Waters of Bel*. A town south of Dothan 3:203
- Belshazzar** (bēl shāz'ār) *Bel has made*. The last of the kings of Babylon.
- downfall and death of 3:147
- feast of 3:143-147
- handwriting on the wall 3:143-147
- reign of 3:389
- Belshazzar** (bēl tē shāz'ār) *Protected by Bel*. Name given Daniel by Nebuchadnezzar 3:126
- Benaiah** (bē nā'yā) *God built*. The son of Jehoiada and captain of David's guard 2:55, 383
- Adonijah killed by 2:162
- aids in coronation of Solomon 2:153
- commander of Cherethites and Pelethites 2:101
- Joab killed by 2:163
- Shimei killed by 2:164
- Benaiah**, a priest and trumpeter in the time of David 6:204
- Benedictions**
- by Jesus 7:235
- by Jude 8:369
- by Laban, the "Mizpah" 1:76
- by Paul 8:367-369
- by Peter 8:370

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, efty; eōld, eōrd, pōd; ūse, eūp; mōōn, fōōt.

Benevolence, *See* Alms

Bible references on 9:35

Ben-hadad I (běn-hā'dād) *The son of Hadad*. King of Syria allied with Asa 2:209

Ben-hadad II, king of Syria

Ahab besieged by 2:327

Ahab defeats and spares 2:329-332

Ahab's relations with 9:184, 185

Elisha consulted by 3:117

Hazael slays 3:117

Jehoram besieged by 2:344-348

Ben-hadad III, king of Syria, thrice defeated by Joash 2:359

Benjamin (běn' jā mīn) *Son of my right hand*.

Youngest son of Jacob and brother of Joseph

Jacob blesses 4:173

Jacob detains 1:105

Joseph reunited to 1:118

Joseph sends for 1:106

Judah pleads for 1:116

Judah surety for 1:108

silver cup in sack of 1:114

Benjamin, tribe of

David joined by warriors of 2:57

first king chosen from 2:11

Benjamin, name of one of the temple gates 2:286

Beon (bě'ōn) *By affliction*. A city assigned to

Reuben 1:225-227

Beor (bě'ōr) *Burning*. The father of Balaam 3:37; 8:262

Beracah (běr' ā kā) *Blessing*. The valley where Jehoshaphat celebrated a victory over the Ammonites 2:217

Berea (bě rē' ā) *Watered*. A city in Macedonia where Paul preached 8:85, 95, 97

Berechiah (běr ē kī' ā) *The blessing of the Lord*.

The father of Meshulam, a builder 3:274

Berites (bě'rīts) *Wells*. A tribe in northern Palestine which joined in pursuit of Sheba 2:149

Bernice (běr nī' ē) *Bringing victory*. Sister of

Agrippa II 8:137, 141

Besor (bě'sōr) *Cold*. A brook mentioned in

David's exploits 2:75

Bethany (běth' ā nī) *House of affliction*. Village

near Jerusalem; home of Mary, Martha, and

Lazarus 7:218

Jesus anointed at 7:222

John baptizes at 7:176

journey to 9:131

Beth-aven (běth-ā'vēm) *House of vanity*. A town

east of Bethel and near Ai 1:252; 2:14

Beth-barah (běth-bā'rā) *House of the ford*. Limit

of the conquests of the Ephraimites 1:304

Beth-car (běth-'kār) *Place of the ram*. Place near

Jerusalem to which the Israelites pursued the

Philistines 1:336

Beth-el (běth-'ēl) *House of God*. The name given

to the pillar set up by Jacob at Luz and

later to the town itself 1:85, 86, 341; 4:377

Abraham camps near, and builds an altar at

1:5, 6

Amos foretells destruction of 4:9

Elijah and Elisha pass through 3:96

golden calf set up at 2:316; 3:353

Jacob's dream at 1:66, 67

Josiah destroys heathen altars at 2:275; 3:358

Bethesda (bě thēz' dā) *House of mercy*. Pool in

Jerusalem where Christ healed the impotent

man 7:197

Beth-gilgal (běth-gīl'gāl) *House-rolling*. A place

east of Jericho which furnished singers for the

dedication of the wall of Jerusalem 3:275

Beth-haccherem (běth- hā kē' rēm) *House of the*

vineyard. A place south of Bethlehem, whose

ruler helped Nebemiah 3:270

Beth-horon (běth-hō'rōn) *Great cave*. Town in

Ephraim.

Joshua defeats Canaanites near 1:262

Judas Maccabeus defeats Nicanor at 3:320

Solomon fortifies 2:186

Bethlehem (běth'lē hēm) *House of bread*. A town

six miles south of Jerusalem.

Asahel buried in 2:91

Bethlehem (*Continued*)

Boaz' home in 3:158

David

anointed by Samuel at 2:27, 28

his warriors bring water from well of 2:55

home in 2:22, 44; 3:389

Elimelech of 3:155

Herod slays children of 7:17

Jesus born in 7:10

Jesus' prophecy concerning 7:14, 203

journey to 9:122-126

Micah's prophecy concerning 4:157

Rachel dies near 1:86

Ruth and Naomi in 3:157-166

Bethlehem-judah (běth' lē hēm- jōō' dā) Same as

Bethlehem 3:155; 6:60-62

Beth-maacha (běth- mā' ā kā) *House of attrition*.

Town in which Sheba took refuge 2:149

Beth-peor (běth-pē'ōr) *House of opening*. A city

north of Mount Nebo 1:231

Bethphage (běth' fā jē) *House of figs*. A village

near Bethany 7:119

Beth-rehob (běth-rē'hōb) *House of the street*. A

district near Laish whose inhabitants fought

against David 2:102

Bethsaida (běth sā't dā) *House of fish*. Town on

the Sea of Galilee; the home of Philip, Andrew,

and Peter 7:49

Jesus cures blind man at 7:96

Jesus denounces unbelief in 7:354

Beth-shan (běth-shān) *House of safety*. Village

in the Vale of Jezreel 2:386

Jonathan meets Tryphon at 3:328

Saul's body fastened to wall of 2:85

Beth-shean (běth-shē'an) Same as Beth-shan 1:268

Beth-shemesh (běth-shē'mēsh) *House of the sun*.

A town in Judah.

ark brought by Philistines to 3:348, 349

Israel defeats Judah at 2:359

Bethsura (běth sū'rā) *House of rock*. A town in

Judah.

Judas Maccabeus defeats Lysias at 3:311

Persians besiege 3:314

Bethuel (bě thū' ēl) *Abode of God*. Father of

Laban and Rebekah 1:44-49, 65

Bethulia (běth ū lī' ā) Locality of scenes in Book of

Judith 3:203

Beth-zacharias (běth-zāk ā rī'ās) Town south of

Jerusalem, where Lysias defeated Judas Mac-

cabeus 3:314-316

Beulah (bū'lā) *Married*. An allegorical name ap-

plied to Israel 4:229-238, 384

Bezalel (bě zāl' ēl) *In the shadow of God*. Chief

architect of the tabernacle 6:181

Bezer (bě'zēr) *Fortress*. A city of refuge 6:332

Bible

as literature 9:211-215

biography 9:214, 215

eloquence 9:213, 214

poetry 9:212, 213

reading course 9:217-220

stories 9:211

character-building references 9:35-41

class for adults 9:244-246

contemporary history 9:146-171

dramatization and pageantry 9:55-92

English translations and versions 9:101-109

everyday use of 9:235, 236

expressions in everyday speech 9:221-227

first verses, for children MBB:191-209

games for children 9:43-47

journey through Bible lands 9:111-145

manuscripts and ancient versions 9:99, 100

master book of the ages 9:95-97

missionary passages 9:233, 234

picture helps for study of 9:237-241

questions on 9:249-275

questions, seek-further 9:49-54

short study course 9:229-232

story of the 9:99-109

Bichri (bīk'rī) *Youthful*. Father of Sheba 2:148

Bidkar (bīd'kār) *Assassin*. An officer of Ahab and

afterwards of Jehu 2:351

Make, lād, fār, sofā; ēve, lēnd, hēr; līght, cītī; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Bigthan (blg'thân) *Gift of fortune.* One of the chamberlains of Ahasuerus 3:175, 181
Bildad (bil'dād) *Son of strife.* One of Job's three friends 4:282
 speeches of 4:297-299, 320, 321, 335, 336
Birds, Old Testament selections on 4:64-68
Bithron (blth'rôn) *Valley.* Ravine through which Abner retreated 2:90
Bithynia (bi thî'nî' á) *Internal.* District in Asia Minor where Paul was prevented from preaching 8:88
Blasphemy
 against Holy Spirit 7:71
 Jesus accused of 7:215-217
 Naboth accused of, and stoned 3:93
 Stephen accused of, and stoned 8:22
Blessing, *See* Benediction
Blind
 and dumb demoniac healed by Jesus 7:69
 man restored by Jesus 7:96
 two blind men restored by Jesus 7:78
Blood, eating flesh with 2:382
Boanerges (bō á nēr'jēz) *Sons of thunder.* Name applied by Jesus to James and John 7:59
Boastfulness, proverbs on 6:119, 120
Boaz (bō'áz) *Fleetness.* A Bethlehemite who married Ruth 3:157-166
Boaz, name of a brazen pillar in the temple 6:363
Boiling pot, dramatic parable of 6:251
Book of the Law, found by Hilkiah 2:271
Bosora (bōs'ō rá) A town in Gilead destroyed by Judas Maccabeus 3:313
Bottle, earthen, lesson of 6:254
Bow, song of the 2:86
Bozrah (bōz'ra) *Fortification.* An Edomite city noted for dyes and sheep 4:156
Brazen serpent
 Moses sets up in desert 1:222, 358
 Israelites worship 2:246
Bread of Life, Jesus the 7:195, 406, 407
Bulrushes, ark of 1:142, 352
Burning bush, Moses and 1:146-151
Butler, chief, Joseph interprets dream for 1:96-100
Buzite (bū'zî't) *Descendant of Buz.* Designation of Job's friend Elihu 4:346

C

Cabul (kā'būl) *Displeasing.* The name given by Iliam to the district in Galilee ceded him by Solomon 2:173
Cæsar (sē'zār) *Hairy.* Title of the Roman emperors 7:413
Cæsar Augustus, emperor when Christ was born.
 decree of 7:10
 note on 7:413
 tribute to 7:125
Cæsar (Claudius), who expelled the Jews from Rome 8:39, 101
Cæsar (Nero), to whom Paul appealed 8:137, 437
Cæsar (Tiberius), emperor at the time of the crucifixion 7:413
Cæsarea (sēs á rē'á) *For Cæsar.* A city on the coast of Palestine.
 Paul at 8:107
 Peter at 8:34
 Philip at 8:29
Cæsarea Philippi (sēs á rē' á flîp' î) *Cæsarea of Philip.* Town at the base of Mount Hermon 7:97, 424; 9:140
Caiphaz (kā'yá fās) *Depression.* High priest of the Jews at the time of Christ's trial 7:432
 death of Jesus prophesied by 7:221, 241
 Jesus tried before 7:242
 Peter and John before 8:13
Cain (kân) *Gotten.* Eldest son of Adam and Eve MBB:293; 3:14
Calcol (kāl'kōl) *I am surprised.* Son of Mahol; noted for his wisdom 2:166
Caleb (kā'leb) *Capable.* One of the twelve spies sent by Moses into Canaan 1:215-217
 Hebron given to 2:266
 Othniel wins daughter of 1:278

Calendar, Jewish 9:278

Calif, golden 1:357

Aaron sets up, in the wilderness 1:196-199

Jeroboam erects, at Bethel and Dan 2:316

Calvary (kāl'vá rî) *Skull.* *See* Golgotha

Cana (kā'ná) *Reed.* A Galilean village where

Jesus performed his first miracle 7:179, 188

home of Nathanael 7:253

Canaan (kā'nân) *Low.* Early name of Palestine

west of the Jordan 1:361

Abraham dwells in 1:7

conquest of 1:237-273, 362

Isaac at Gerar in 1:51, 52

Jacob in 1:83

Joseph in 1:127

land of milk and honey 1:215; 5:86, 408

Moses sends spies into 1:213

Moses views, from Pisgah 1:230

promised to Abraham as his inheritance 1:14,

135

Canaan, the fourth son of Ham 3:30

Canaanim, religion of 1:346

Candace (kān'dá sē) *Ruler of servants.* Queen of

Ethiopia 8:27

Candle, parable of the lighted 7:369

Candlestick, parable of the golden 6:242, 243

Canneh (kān'ē) *Inclosure.* Town in Assyria that

supplied merchandise for Tyre 6:237

Capernaum (kā pēr'nā ūm) *City of Nahum.* Town

on the Sea of Galilee; headquarters of Christ

during his Galilean ministry 7:189, 416

Jesus

denounces 7:354

pays tribute money at 7:398

performs miracles at 7:44-47, 188

teaches on Sabbath days in 7:82

visits at, with disciples 7:105

journey to 9:138, 139

Cappadocia (kāp á dō' shî á) *Cutting off.* A district

in Asia Minor 8:9

Captivity

Isaiah foretells 2:261

Israel taken into Assyria 2:247, 372-374

Jeremiah foretells 2:284

Judah taken into Babylon 2:294, 295, 305

return from, *See* Exile

Carchemish (kār'kē mîsh) *Concealed.* A city on

the Euphrates river 2:280

Carmel (kār'mēl) *Fruitful.* A town south of

Hebron where Nabal had possessions 2:65

Carmel, a promontory on the Mediterranean near

Acre 3:386

Elijah's contest with prophets of Baal 3:81-86

Elisha and the Shunammite woman 3:107-109

journey to 9:136

Carnaim (kār'nā Ìm) *Two peaks.* A city captured

by Judas Maccabeus 3:314

Carpus (kār'pūs) *Fruit.* An inhabitant of Troas,

with whom Paul stayed 8:166

Casiphia (ká sîf' í) *Silver.* A settlement in Baby-

lonia to which Ezra sent for ministers for the

temple 3:286, 287

Cenchreæ (sēn'krē ē) *Millet.* Village at the south-

ern harbor of Corinth, whence Paul set sail for

Syria 8:105, 121

Cendebeus (sēn dē bē'ūs) A general of Antiochus

VII who fought against Simon, one of the

Maccabees 3:333, 334

Centurion

at the crucifixion 7:155

Jesus heals servant of 7:64

See also Cornelius

Cephas (sē'fās) *Rock.* Aramaic word for the Greek

"Petros." The name given by Jesus to Simon

7:165, 177; 8:64

Chabris (kā'brîs) One of the three rulers of Be-

thulia, the home of Judith 3:204, 207

Chaldea

outline history of, in Bible times 9:146-158

relations with the Hebrews 9:177, 178

Chaldeans (kāl dē' anz) *Astrologer.* Inhabitants

of Chaldea, a country adjacent to the Euphra-

tes and Tigris rivers.

Chaldeans (*Continued*)

Daniel saves wise men of 3:128-130
Jerusalem besieged and destroyed by 2:305
Job raided by 4:280
learning of 3:388
prophecies concerning 2:300
Zedekiah captured by 2:303
Chaldees (kāl'dēz) Same as Chaldeans
Charity, *See* Alms
Charmis (kār'mīs) One of the three rulers of Bethulia, where Judith lived 3:204, 207
Charts, *See* Tables and Charts
Chastening of God 7:276, 277
Chebar (kē'bār) *Strength*. A canal in Babylonia where the Jews established a colony 4:378
Ezekiel's vision at 4:61
Chedorlaomer (kēd ōr lā ō'mēr) *Handful of sheaves*.
King of Elam, defeated by Abraham 1:13
Cheerfulness 6:283; 8:273; 9:35
Chemosh (kē'mōsh) *Subduer*. National god of the Moabites 1:224, 316
Josiah destroys "high places" of 2:274
Solomon builds altars to 2:188
Chenaanah (kēn ā' ā nā) *Humiliation*. Father of Zedekiah, the false prophet 2:333
Chenaniah (kēn ā nā) *God has established*. Chief of the Levites when the ark was taken from house of Obed-edom 6:204
Cherethites (kēr'ē thits) *Executioners*. Mercenary soldiers who with the Pelethites formed David's bodyguard 2:76, 101, 148, 153, 383
Cherith (kēr'ith) *Cutting*. A brook east of Jordan by which Elijah lived during a drought 3:76
Cherubim 1:333; 2:98
Children
consideration toward 7:383, 384
duties of 8:308
Jesus blesses 7:107, 317
Old Testament quotations about 6:5-32
Oriental customs relating to 1:367; 6:405
religious training of 9:3-5
asking questions 9:20
Bible games 9:43-47
Bible stories 9:32, 33
character building stories 9:35-41
children of the Bible 9:31, 32
dramatic activities 9:14-16, 56-77
good-night stories 9:31
memorization 9:11-14
pictures 9:24-29
prayer 9:16-20
things to make 9:21-24
stories for, *See* Stories
Chilion (klī'l ōn) *Wasting away*. Son of Elimelech and Naomi 3:155
Chilmad (klī'mād) *Inclosure*. A nation that traded with Tyre 6:197
Chimham (kīm'hām) *Longing*. Son of Barzillai; he returned to Jerusalem with David 2:147
Chinneroth (kīn'ē rōth) *Harps*. A city which gave its name to the Sea of Chinner, the Old Testament designation of the Sea of Galilee 2:209
Chios (kī'ōs) *Open*. Island in the Aegean Sea passed by Paul on his last voyage 8:123
Chislev (kīš'lēv) *Confidence*. Ninth month of the Jewish sacred year 3:263
Chorazin (kō rā' zīn) *Woody places*. A city in Palestine denounced by Jesus 7:354
Christ (krīst) *Anointed*. The Messiah, *See* Jesus
Christians (krīst'chāns) *Anointed ones*. The distinctive title first applied to the followers of Christ at Antioch 8:39
children of light 8:224, 227
diversity of gifts 8:221
early Christians 8:438
fellow-workers with God 8:220
Gamaliel defends sect 8:19, 20
Jesus on the rewards of 7:403-408
persecution of 8:235
servants of God 8:266
sons of God 8:209
temptation of 8:231

Christian conduct

armor of the Christian warrior 8:227
benevolence 8:16, 17, 256, 314, 418
conscience 8:249-255
duty to
children 8:308
elders 8:336
God 8:292
government 8:314-316
husbands 8:395-307
masters 8:309-311, 336
parents 8:308
servants 8:309-311, 336, 337
society 8:297-299
widows 8:335, 336
wives 8:305-307
faith and works 8:289-291
happiness 8:273
humility 8:243
James on 8:243, 246, 289, 290, 293, 294, 296, 300, 311, 312
John on 7:278-280
liberty 8:254
love 8:236-239, 290, 430
loyalty 8:342
patience 8:246
Paul on 8:201
Peter on 216, 217
pride in the Gospel 8:340
purity 8:228, 247
qualifications of
bishops 8:333
deacons 8:334
leaders 8:335
toward wealth 8:311-313
women 8:333
Christian life as a race 8:225
Christian missionary duty 8:223
Christmas
Bible verses for MBB:447-450
dramatization of the Christmas story 9:67
stories for children about MBB:215-221
Church
destruction of Jerusalem church by Saul 8:24
Gentiles first admitted to 8:37
organization of the early 8:11, 16, 435
service in 8:219-222
unity of 8:161, 219
Churches
characteristics of early churches 8:175
Ephesus 8:177
Laodicea 8:183
Pergamum 8:181
Philadelphia 8:184
Sardis 8:183, 429
Smyrna 8:178
Thyatira 8:179
Chuzas (kū'zās) *Seer*. Steward of Herod and husband of Joanna 7:89
Cilicia (sī lish'īā) *Rolling*. A district in southeastern Asia Minor; the birthplace of Paul 8:129, 134
Cities of refuge 6:331-334
Citizen
citizenship in Heaven 8:280
duties of 8:314-316, 347
City
Cain founded first 3:20
set on a hill 7:288
City gate
Boaz at 3:163
note on 3:390
Clauda (klō'dā) *Lamentable*. An island off the coast of Crete, to which a storm drove Paul's ship 8:143, 146
Claudius (klō'dī ūs) *Lame*. *See* Caesar (Claudius)
Claudius Lysias, *See* Lysias
Clay modeling, for children 9:21, 22
Clay tile and the griddle, lesson of 6:255
Cleopas (klē'ō pās) *Renowned*. A disciple to whom Christ appeared after his resurrection 7:163
Clopas (klō'pās) *Renowned*. Husband of one of the Marys who was present at the crucifixion 7:153

Cloud

descriptions 4:356, 357, 359
 Lord appears in 1:191-193
 pillar of fire and cloud leads Israelites 1:177, 213

Cnidus (nī'dūs) *Age*. A city in southwestern Asia Minor passed by Paul on his voyage to Rome 8:143, 145

Coele-syria (sēl'ē-sīr'īā) *Hollow Syria*. The district between the Lebanon and the Anti-Lebanon ranges 3:326

Comforter, the promised, *See* Holy Spirit

Commandments, *See also* Law

Jesus on the new 7:230
 Jesus on the two greatest MBB:437; 7:311
 Moses receives the ten MBB:435; 1:193-195
 tables of, broken and renewed 1:199-202

Conceit, *See* Pride

Confusion of tongues, *See* Babel

Coniah (kō nī' ā) *The Lord has established*. Contraction of Jeconiah 2:296

Contention, *See* Strife

Contentment

Bible references on 9:35
 Paul on 8:65, 337
 proverbs on 6:281, 282

Corinth (kōr'th) *Ornament*. A city in Greece where Paul established a church 8:85, 101-103

Cornelius (kōr nē' ll ūs) *Horn*. A Roman centurion, the first Gentile convert.
 Peter visits and baptizes 8:34
 vision of 8:33

Corruption

proverbs on 6:111
 selections from prophets against 4:117-146

Cos (kōs) *Summit*. An island in the Mediterranean mentioned by Paul 8:124

Council, The 7:437

at Jerusalem 8:79-81
See also Sanhedrin

Courage

Bible references on 9:35, 36
 Paul on 8:168, 280

Courses of study, *See* Bible

Covenant

Abraham's with Abimelech 1:29, 30
 Christ's new 7:270-272
 God's
 with Abraham 1:13, 14, 16
 with Israelites 6:341
 with Jacob 1:65-67
 with Moses 1:202
 with Noah 3:29, 30
 Laban's with Jacob 1:76

Coverdale, Miles 9:105

Cranmer, Archbishop 9:105

Crassus, Roman general 9:191

Creation

Chaldean account of 5:403, 404
 hymn of 5:140-145
 poems of 5:3-19
 story of 3:5-7

Creator, *See* God, Creator

Crescens (krēs'ēnz) *Growing*. A companion of Paul during his final imprisonment 8:168

Crete (krēt) *Carnal*. An island in the Mediterranean passed by Paul on his voyage to Rome 8:145, 146

Crispus (kris'pūs) *Curted*. Chief ruler of the synagogue at Corinth; converted by Paul 8:101

Curse

David cursed by Shimei 2:131
 Job's 4:283-285
 Oriental curse 1:366

Cush (kūsh) *Black*. A son of Ham, and ancestor of the Cushites 3:30

Cushan-rishathaim (kū'shān-rīsh ā thā'īm) *Cushan of double wickedness*. King of Mesopotamia, an oppressor of Israel 1:278

Cuthah (kū'thā) *Burning*. A city from which Sargon brought colonists to replace the Israelites deported from Samaria 2:374

Cyamon (sī' ā mōn) Levitical city in Zebulun 3:203

Cyprus (sī'prūs) *Fair*. An island in the Mediterranean where Paul preached 8:420

Cyrene (sī rē'nē) *Wall*. A city in north Africa, the home of numerous Jews who, with the Libertines and the Alexandrians, had a synagogue at Jerusalem 7:151; 8:9

Cyrus (sī'rūs) *Sun*. King of Persia who decreed the restoration of the temple at Jerusalem 3:393, 394; 9:186

decree issued by 3:237

decree recovered 3:252

Isaiah's reference to 3:237, 238

D

Dagon (dā'gōn) *Fish god*. A Philistine god.

ark of the covenant in temple of 3:345

Jonathan destroys temple of 3:328

Samson destroys temple of 3:61

Dalmatia (dāl mā' shī ā) *Deceitful*. A district on the east coast of the Adriatic, to which Titus journeyed 8:168

Damaris (dām'ā rīs) *Heifer*. An Athenian woman converted by Paul 8:99

Damascus (dā mās'kūs) *Very red*. Chief city of north Syria; scene of the conversion of Paul.

Ahaz and the altar of 2:242

David's garrisons in 2:100

Eliezer of 1:13

fall of 9:184, 185

Jeroboam recovers 2:362

journey from the Sea of Galilee to 9:140, 141

journey to Haifa from 9:141, 142

Paul at, *See* Paul

Rezon reigns in 2:188

rivers of 3:113, 388

Dan (dān) *Judge*. Tribe descended from Dan, fifth son of Jacob.

Jacob blesses 4:170

Laish raided by 3:68, 69

Micah's images stolen by 3:69

Samson belongs to 3:47

Dan, the territory of the tribe 3:51, 384

Dan, a city on the northern boundary of Palestine Abraham pursues kings to 1:12

founded 3:69

Jeroboam's golden calf at 3:353

Moses' descendants were priests at 3:70

Dan to Beer-sheba 1:331; 2:134, 165

Daniel (dān'yēl) *God is judge*. A Hebrew captive at the court of Nebuchadnezzar in Babylon.

Belshazzar's feast 3:144-147

biography of 3:123, 124, 338

captive in Babylon 3:126

conspiracy against 3:150

Darius makes chief ruler 3:150

in lions' den 3:151, 152

Nebuchadnezzar's dreams interpreted by 3:131-133, 138-141

questions on 9:257

refuses to eat king's meat 3:127

story of MBB:385

Darda (dār'dā) *Pearl of knowledge*. Son of Mahol; famous for his wisdom 2:166

Darius (dā rī'ūs) *King*. King of Media and Persia, in whose reign the temple at Jerusalem was restored 3:394

Babylon taken by 3:147

Daniel cast into lions' den by 3:151, 152

Israel restored by 3:246-252

Dathan (dā'thān) *Of a fountain*. One who opposed the civil authority of Moses 1:209

Dathema (dāth'ē mā) A stronghold in Bashan where Judas Maccabeus routed the troops of Timotheus 3:313, 314

David (dā'vīd) *Beloved*. Second and greatest of the kings of Israel.

Abigail

appeases wrath of 2:64-68

marries 2:69

rescued from Amalekites by 2:75

Abner

makes peace with 2:91

mourned by 2:92

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōd; āse, cūp; mōōn, fōōt.

David (*Continued*)

Abner (*Continued*)

rebels against 2:88

Absalom

banished and recalled by 2:138-141

conspires against 2:127-140

his death reported to 2:138-141

mourned by 2:141

Achish, king of Gath

deceived by feigned madness of 2:50

dismisses from army 2:82, 83

gives Ziklag to 2:74

Adonijah claims throne of 2:150, 154

Adullam, refuge of 2:50

Ahinoam rescued from Amalekites by 2:75

Amalekites punished by 2:75-77

anointed king of Judah 2:87

Araunah's threshing-floor purchased 2:120, 121

ark brought to Jerusalem by 2:97, 386

Barzillai loyal to 2:147

Bath-sheba

claims throne of, for Solomon 2:151

marries 2:112

biography of 2:25, 26

conquests of

Ammonites 2:102

giant 2:103

Moab 2:100

Philistines 2:105

Syrians 2:100, 103

crowned king of Israel 2:94

death 2:155

Doeg reveals Ahimelech's service to 2:50-52

Goliath slain by 2:33-36

Goliath's sword given to 2:50

Ish-bosheth's assassins slain by 2:93, 94

Jabesh-gileadites praised by 2:87

Jerusalem made capital of 2:95

Joab

deposed by 2:145

general of 2:101, 102, 112, 149

rebukes 2:144

restores Absalom to favor of 2:124-127

Jonathan

buried by 2:108

makes covenant with 2:45, 59

plans escape of 2:43-47

Keilah delivered from Philistines by 2:58

laments

death of Absalom 2:141

death of Saul and Jonathan 2:85-87

his dying child 2:114

lion and bear slain by 2:33

Mephibosheth befriended by 2:108, 109

Mephibosheth loyal to 2:146

messengers of, disgraced by Hannun 2:101

Michal

displeased by dancing of 2:99

married to 2:39

saves life of 2:43

mighty men of 2:54-57, 383

Nabal incurs wrath of 2:64-67

Nathan rebukes 2:113

parents of, in Moab 2:52

Philistines raided by 2:73, 74

priest of Nob aids 2:49

questions on 9:253

reign of 2:155

Samuel anoints 2:28

Saul

attempts to kill 2:38

buried by 2:108

calmed by playing of 2:21-23

his seven sons delivered up by 2:106-108

house of, wars against 2:88-94

jealous of 2:36-38

pursues, in wilderness 2:59-61, 70

spared by 2:61-64, 71, 384

Sheba rebels against 2:148-150

Shimei curses 2:131, 132

Shimei pardoned by 2:145, 146

showbread eaten by 2:49, 50; 7:56, 57

David (*Continued*)

Solomon

birth of 2:115

proclaimed builder of temple by 2:122, 123

proclaimed successor to 2:153

receives last charge of 2:155

story of, for children MBB:369

Uriah betrayed by 2:110-112

Ziklag, destruction avenged by 2:75

Dead Sea, a salt lake in southern Palestine 1:242; 9:128, 129

Deaf and dumb

boy healed by Jesus 7:101

man healed by Jesus 7:95

Deborah (dēb'ō rā) *Bee*. A prophetess of Israel.

biography of 1:281, 282; 6:49

delivers Israel 1:283, 284

questions on 9:252

song of Barak and 1:287-292

Deborah, nurse of Rebekah 1:85

Decapolis (dē kăp'ō līs) *Ten cities*. Territory

southeast of the Sea of Galilee 7:423

Jesus' miracles in 7:75, 95

Deceitfulness, proverbs on 6:131, 132

Dedan (dē'dān) *Low*. A north Arabian people

3:239; 6:197, 237

Dedication

feast of 6:383; 7:436

of Solomon's temple 2:176-180

of temple by Judas Maccabeus 3:311, 312

of wall of Jerusalem 3:275-277

Delaiah (dē lā'yā) *God raised up*. A prince at the

court of Jehoiakim 2:288

Delilah (dē lī' lā) *Langquishing*. The Philistine

woman who betrayed Samson 3:57-60

Deluge, story of the 3:23-30, 381

Demas (dē'mās) *Popular*. Companion of Paul in

his first Roman imprisonment 8:157, 168

Demetrius (dē mē'trī ūs) *Belonging to Ceres*. King

of Syria.

accession of 3:399

Apollonius sent against Jews by 3:326

Bacchides sent against Jews by 3:322

Demetrius, a silversmith who led an uprising

against Paul at Ephesus 8:113

Demetrius, a disciple 8:329

Derbe (dēr'bē) *Prickly*. A city of Lycaonia visited

by Paul and Barnabas 8:75

Desert, Old Testament descriptions of 5:44, 45¹

Diana (dī'ān'ā) *Luminous*. A Roman goddess cor-

responding to the Greek Artemis. Her image

in the temple at Ephesus was said to have

fallen from heaven.

riot of the silversmiths 8:113, 114

Dibon (dī'bōn) *Wasting*. A city east of the Dead

Sea assigned to Reuben 1:225-227

Didymus (dīd'ī mūs) *Twin*. An epithet applied to

the Apostle Thomas 7:218, 253

Diligence

Bible references on 9:36

proverbs on 6:102, 146

Dionysius (dī ō nīs'ī ūs) *From heaven*. An Athen-

ian converted by Paul 8:99

Diotrephes (dī ōt' rē fēz) *Nourished by Jupiter*.

An opponent of the Apostle John 3:329

Disciples

first called Christians at Antioch 8:39

five thousand added to 8:13

James and John called 7:49

Jesus deserted by many 7:196

John follows Jesus 7:176, 177

Levi called 7:53

Paul baptizes John's 8:111

Philip and Nathanael called 7:49, 50

pluck grain on Sabbath 7:56-58

seventy sent forth 7:109

Simon and Andrew called 7:47, 48

twelve chosen from 7:59

See also Apostles

Diviners, *See* Fortune-tellers

Divorce

Jesus' teaching regarding 7:291, 402

laws on 6:330, 331

Dodo (dō'dō) *Loving*. Father of Eleazar, one of David's mighty men 2:54
Doeg (dō'ēg) *Fearful*. Chief herdsman of Saul; he betrayed the priests of Nob 2:50-53
Dok (dōk) A fort near Jericho where three of the Maccabees were murdered by Ptolemy 3:334
Dorcas (dōr'kas) *Gazelle*. A Christian woman of Joppa whom Peter raised from the dead 8:30
Dorymenes (dō rīm' ē nēz) Father of Ptolemy, a commander under Lysias 3:308
Dothaim (dō thā'īm) Same as Dothan 3:203
Dothan (dō thān) *Double cistern*. The place where Joseph was sold by his brothers 1:90, 91, 348
 Elisha's vision of chariots at 3:118
Dove sent out from ark 3:27-29
Dramatic activities
 Bible stories for dramatization 9:57
 bibliography of religious drama 9:88-92
 for children 9:14-16
 pageantry 9:79-83
 posing pictures 9:85-87
 with extensive equipment 9:66-77
 with simple equipment 9:60-66
 without equipment 9:56-60
Draught of fishes, miracles of the 7:49, 255
Drawing, for children 9:22, 23
Dreams, *See* Visions and Dreams
Drought, descriptions of 5:46, 47
Drusilla (drōō sū'ā) *Sprinkled with dew*. Wife of the procurator Felix 8:136
Dumb demoniac cured by Jesus 7:78
Dura (dū'rā) *Circle*. A plain near Babylon.
 golden image set up in 3:135
Duty, *See* Commandments, Law, Obedience

E

Eagles and the vine, parable of 6:234, 235
Earthquakes, descriptions of 5:48, 49
Easter
 Bible verses for MBB:445
 story of the first MBB:265
Ebal (ē'bāl) *Stone*. Mountain north of Shechem where Joshua built an altar 6:339-341
Ebed (ē'bēd) *Servant*. Father of Gaal 1:310
Ebed-melech (ē'bēd-mē'lēk) *Servant of the king*.
 An officer of Zedekiah who released Jeremiah from prison 2:300, 301
Eben-ezer (ēb' ēn- ē' zēr) *Stone of help*. Scene of the battle in which the ark was lost 1:332
Eben-ezer, memorial stone set up by Samuel 1:337
Ecbatana (ēk bāt' ā nā) The capital of Media.
 Same as Achmetha 3:363
Eden (ē'd'n) *Pleasure*. Region between Euphrates and Tigris rivers 3:381
 garden of MBB:285-287; 3:5
Eden, a town mentioned by Ezekiel 6:197
Edna (ē'd'nā) *Pleasure*. Mother of Tobias' wife Sarah 3:368
Edom (ē'dūm) *Red*. Name given to Esau; also the country south of Moab occupied by his descendants 1:358
 Amaziah defeats 2:231
 David subdues 2:101
 Esau's country 1:78
 Jehoram quells revolt of 2:219
 king of, denies passage to Israelites 1:220
 king of, joins Jehoram and Jehoshaphat 2:341
 prophecies about 4:86, 87
 Saul wars with 2:20
 Solomon's navy in 6:187
Edomites, descendants of Esau 1:347
 Judas Maccabeus defeats 3:312
Eglon (ēg'lōn) *Calflike*. King of Moab who defeated the Israelites 1:279
Eglon, a town near Lachish destroyed by Joshua 1:261-264
Egypt (ē'jīpt) *Blackland*. Northeastern country of Africa.
 Abraham in 1:6
 Holy Family in 7:16, 18
 Hoshea imprisoned for secret alliance with 2:372
 Israelites depart from 1:176-180

Egypt (Continued)

Israelites in bondage in 1:141, 151
 Jacob in 1:121-130
 Jacob's sons buy corn in 1:105, 108
 Jehoikim pays tribute to 2:283
 Jeremiah and refugees of Judah 2:308-311, 391
 Jeroboam flees to 2:191
 Joseph in 1:91-135
 Josiah killed by archers of 2:282
 Moses in 1:141-143, 153-182
 outline history of, in Bible times 9:146-156
 plagues of 1:157-171
 relations with the Hebrews 9:173-177
 river of 1:14, 343
 Solomon's horses from 2:166
Ehud (ē'hūd) *Union*. The deliverer of Israel from Eglon, king of Moab 1:279, 280
Ekron (ēk'rōn) *Emigration*. A Philistine city to which the ark was brought from Ashdod 3:347
 Baal-zebub, god of 2:336
 Jonathan is given the city of 3:328
 Philistines flee to 2:36
Elah (ē'lā) *Oak*. The valley where David fought Goliath 2:29
Elah, fourth king of Israel 2:321, 322
Elamites (ē' lām its) Inhabitants of Elam, a country south of Assyria and east of Persia 8:9
Elaa (ē'lā sā) Scene of the defeat and death of Judas Maccabeus 3:323
Elasah (ē'lā sā) *God hath made*. Son of Shaphan, sent by Zedekiah on a mission to Nebuchadnezzar 2:296
El-beth-el (ēl-bēth'-ēl) *The God of Bethel*. The name which Jacob gave to the scene of his vision 1:85
Eldad (ēl'dād) *Lored of God*. An Israelite elder who prophesied in the camp 1:203
Elealeh (ē lē ā'lē) *Exalted God*. A Moabite town allotted to Reuben 1:225
Eleazar (ēl ē ā'zār) *God has helped*. Son of Aaron, and chief priest under Joshua 1:220
 duties as priest 6:223
Eleazar, son of Abinadab, and keeper of the ark of the covenant 2:97
Eleazar, one of David's mighty men 2:54
Eleazar, brother of Judas Maccabeus 3:301, 316
Eleazar, a martyr under Antiochus 3:221-223
El-Elohe-Israel (ēl-ē lō'hē-lz'rā ēl) *God is the God of Israel*. The name given by Jacob to an altar at Shechem 1:83
Elhanan (ēl hā'nān) *God is kind*. The slayer of Lahmi, brother of Goliath 2:103
Eli (ē'li) *Lofty*. The high priest whom Samuel served in the temple at Shiloh 1:325
 death of 1:334; 3:345
 Samuel and 1:329-332
 sons killed and ark taken 1:332, 333; 3:344, 345
Eliab (ē'l āb) *God a father*. Eldest son of Jesse 2:27, 33
Eliab, a Reubenite; father of Dathan and Abiram 1:209
Eliada (ē lī' ā dā) *Known of God*. Father of Rezon 2:188
Eliakim (ē lī' ā kīm) *God establishes*. Master of Hezekiah's household.
 Isaiah answers Hezekiah through 2:253, 254
 Rabshakeh delivers message to 2:250-253
Eliakim, original name of Jehoikim, seventeenth king of Judah 2:283 *See* Jehoikim
Eliam (ē lī' ām) *God's people*. Father of Bathsheba 2:110
Eliashib (ē lī' ā shīb) *God restored*. High priest, contemporary with Nehemiah.
 beegate built by 3:269
 Tobiah favored by 3:279, 280
Eliezer (ē lī ē'zēr) *My God is a help*. Abraham's chief servant 1:13, 346
Eliezer, son of Moses 1:205
Elihu (ē lī'hū) *God is his*. One of Job's friends 4:346-358
Elijah (ē lī' jā) *God is Jehovah*. A prophet of Israel, who denounced the idolatry of Ahab and Jezebel.

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, ety; eōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Elijah (*Continued*)

- Ahab and 3:81-86
 Ahab denounced by 3:94-96
 Ahaziah's companies destroyed by 2:337
 Ahaziah's death foretold by 2:336-340
 ascends in whirlwind 3:97, 387
 Baal's priests confounded by 3:81-86
 biography of 3:71, 72; 2:392
 drought predicted by 3:75
 Elisha called by 3:89
 Elisha takes mantle of 3:99
 fed by ravens 3:76
 hears still small voice 3:86-89
 Horeb, flees to 3:86
 Jehoram denounced by 2:219
 Jesus refers to 7:80, 106
 Jesus said to be 7:82
 Jezebel condemned by 3:95
 Jezebel vows vengeance on 3:86
 Jordan, waters of, divided by 3:97
 juniper tree 3:86
 mission of 3:385
 Obadiah meets 3:79
 present at transfiguration 7:99
 prophecy concerning return of 3:99
 questions on 9:257
 retreats to Brook Cherith 3:75
 widow of Zarephath feeds 3:76
 widow's son raised by 3:77
Elim (ē'lim) *Oaks*. A stopping place of the Israelites during their wanderings 1:183
Elimelech (ē'lim'ē'lēk) *God is king*. Husband of Naomi 3:155
Eliphaz (ē'lī'fāz) *Joy of God*. One of Job's friends 4:282
 speeches of 4:286-291, 314-316, 329-331
Elisha (ē'lī'shā) *God his salvation*. Elijah's successor as prophet of Israel.
 biography of 3:101, 102
 death 3:122
 Elijah casts his mantle on 3:89
 Elijah's departure witnessed by 3:96, 97
 Gahazi, his servant, stricken with leprosy 3:115
 Hazael attempts to capture 3:118
 Hazael's reign foretold by 3:117
 Israel aided by 3:118
 Joash receives last message of 3:121, 122
 Jordan divided by 3:99
 multitude fed by 3:105
 Naaman healed of leprosy by 3:111-115
 pottage purified by 3:104, 105
 questions on 9:257
 Samaria, relief of, prophesied by 2:344, 345
 Shunammite woman
 hospitable to 3:105
 son restored by 3:106-109
 warned of famine by 3:109
 Syrians struck blind 3:119
 valley filled with waters 2:342, 343
 waters healed by 3:103, 104
 widow's oil increased by 3:104
Elishah (ē'lī'shā) *God saves*. Son of Javan 6:237
Elishama (ē'lī'shā mā) *God heard*. A scribe of Jehoiakim 2:287
Elishama, a priest under Jehoshaphat 2:212; 6:218
Elkanah (ē'lī kā'nā) *God has redeemed*. Father of Samuel 1:325
Elnathan (ē'lī nā'thān) *God has given*. Son of Achbor 2:288
Elon (ē'lōn) *Oak*. Father of Esau's wife Basemath 1:65
Eloth (ē'lōth) *Oak trees*. Town on the Red Sea passed by the Israelites during their wanderings 2:186
Elul (ē'lōl') *Vine*. Sixth month of the Jewish sacred year 3:273
Elymais (ē'lī mā'is) A district of Persia 3:361
Elymas (ē'lī mās) *Wise*. Also called Bar-Jesus. A Jewish sorcerer whom Paul smote with blindness 8:70
Emmaus (ē mā'ūs) *Warm springs*. A village near Jerusalem where the risen Christ appeared to two disciples 7:162

- Emmaus**, scene of the defeat of Gorgias by Judas Maccabeus 3:308-310
Endor (ēn'dōr) *Fountain of Dor*. Town south of Mount Tabor where Saul consulted the witch 2:79-81
En-eglaim (ēn-ēg' lā'im) *Fountain of two calves*. Unidentified locality on the Dead Sea 4:73
Enemessar (ēn ē mēs'ār) 3:359 *See* Shalmaneser
Enemies
 forgiveness of 7:292, 355
 of Jesus, note on 7:434
En-gedi (ēn-gē'dī) *Fountain of the kid*. A place near the Dead Sea, where David hid from Saul 2:61, 62
En-hakkore (ēn-hāk'ō rē) *The spring of him who called*. Name given by Samson to the fountain God provided for him 3:56
Enoch (ē'nūk) *Dedicated*. Father of Methuselah, who was translated to heaven 3:16, 19
Enoch, a city built by Cain 3:20
Enosh (ē'nōsh) *Mortal*. Son of Seth and grandson of Adam 3:16
En-rogel (ēn-rō'gēl) *Fountain of the fuller*. A spring outside Jerusalem.
 Adonijah proclaimed king at 2:150
 David's spies at 2:135
Epænetus (ē pē'nē tūs) *Praiseworthy*. A convert of Paul at Rome 8:321
Epaphras (ēp'ā frās) *Lovely*. A Roman friend of Paul 8:157
Epaphroditus (ē pāf rō dī'tūs) *Lovely*. A fellow-worker with Paul 8:159
Ephah (ē'fā) *Gloomy*. An Arabian tribe engaged in the transport of gold and frankincense from Sheba 4:215
Ephesus (ēf'ē sūs) *Desirable*. Capital of the Roman province in Asia where Paul established a church.
 Apollos preaches at 8:109
 Paul baptizes disciples of John at 8:111
 riot of the silversmiths at 8:113, 114
 seat of one of the seven churches 8:177
Ephod, making of the 2:383; 6:357
Ephraim (ē'frā'im) *Fruitful*. Second son of Joseph 1:104
 Jacob blesses 1:127-130
 tribe of 1:362
 allotted the hill country 1:266-268
 Gideon aided by 1:304
 Hosea prophesies about 4:15, 16
 Jephthah fights with 1:318, 319
Ephraim, a city in Arabia to which Jesus retired after the raising of Lazarus 7:221
Ephraim, Mount, a mountain of the central range of western Palestine and the hilly country near it.
 Deborah lives on 1:283
 Jeroboam dwells in 2:316
 Joshua buried in 1:272
 Saul seeks asses in 2:5
Ephraim, a forest east of Jordan
 Absalom killed in 2:138
Ephraim, a gate of Jerusalem 2:359
Ephrath (ē'frāth) *Fruitfulness*. Ancient name of Bethlehem-judah 1:86, 127
Ephron (ē'frōn) *Fawnlike*. A Hittite from whom Abraham purchased the cave of Machpelah 1:36-38
Ephron, a city of Israel which Judah captured from Jeroboam 2:206
Epicureans (ēp'ī kūr ē'ānz) *Help*. School of philosophers, followers of Epicurus, encountered by Paul at Athens 8:97, 423
Epiphanes (ēpīf' ā nēs) *Illustrious*. Surname of Antiochus IV 3:298
Erastus (ē rās'tūs) *Beloved*. Treasurer of Corinth, mentioned by Paul 8:113, 166, 323
Esar-haddon (ē'sār-hād'ōn) *Gift of fire*. An Assyrian king 2:256; 3:251
Esau (ē'sō) *Hairy*. Son of Isaac and Rebekah.
 birthright sold to Jacob 1:59
 children of, *See* Edomites
 loses his blessing 1:60-62
 nomadic life of 1:347

Esau (*Continued*)
 reconciled to Jacob 1:81-83
Escaped captive, parable of 2:332; 6:247
Esdraelon (ēs drā ē' lōn) Plain north of Carmel 1:363, 364
 Deborah and Barak defeat Sisera in 1:284
 Gideon defeats Midianites in 1:298-303, 365
Esek (ē'sēk) *Strife*. A well near Gerar, dug by Isaac 1:53
Eshcol (ēsh'kōl) *Cluster*. A valley north of Hebron, from which the spies of Moses brought grapes 1:214
Eshtaol (ēsh'tā ōl) *A way*. City in Judah 3:51
 Samson buried at 3:63
Esther (ēs'tēr) *Star*. The Hebrew wife of Ahasuerus, king of Persia 9:187
 becomes queen 3:175
 biography of 3:167, 168
 intercedes for her people 3:177-190
 questions on 9:258
Etam (ē'tām) *Lair of ravenous beasts*. Name of a rock where Samson took refuge 3:54
Etham (ē'thām) *Desolate*. Place where the children of Israel encamped 1:176
Ethan (ē'thān) *Firm*. Son of Mahol; noted for his wisdom 2:166
Ethan, one of the leaders of the temple singers 6:204
Ethbaal (ēth'bā āl) *With Baal*. King of Sidon; father of Jezebel 2:327
Ezekiel prophesies doom of 4:207, 208
Ethiopia (ē thī ō'pī ā) *Black*. A country of northern Africa.
 Asa defeats army of 2:207
 Candace, queen of 8:27
 Philip baptizes the officer of 8:27, 29
 rivers of 4:52
Eumenes (ū'mē nēz) King of Pergamus, to whom Rome gave none of the territory of Antiochus III 3:320
Eunice (ū nī'sē) *Good victory*. Mother of Timothy 8:339
Euphrates (ū frā'tēz) *Inexhaustible*. A river of western Asia; one of the rivers of Eden 1:14, 74, 237
Eupolemus (ū pōl'ē mūs) An envoy of Judas Maccabeus to Rome 3:321, 322
Euraquilo (ū rāk'wī lō) *East wind, north wind*. A tempestuous northeast wind 8:146
Eutychus (ū'tī kūs) *Fortunate*. Youth who fell from a window while Paul preached 8:122
Eve (ēv) *Life*. The first woman 3:7, 11-14
Evil-merodach (ē'vīl-mē rō'dāk) *Man of Mero-dach*. King of Babylon.
 Jehoiachin released by 2:305
Ewe lamb, parable of 2:113, 114; 6:243
Exile
 Judah taken into Babylon 2:294, 295, 303-305
 return from
 Ezra 3:283-292
 Nehemiah 3:260-282
 Zerubbabel 3:231-259
Ezekiel (ē zē'kī ēl) *God is powerful*. A prophet of the exile.
 biography of 4:58, 59
 call of 4:63-65
 lessons and parables
 boiling pot 6:251, 252
 cedar of Lebanon 6:231-234
 clay tile and griddle 6:255
 death of his wife 4:67, 68
 divine shepherd and the false shepherds 5:102-106
 eagles and the vine 6:234, 235
 grape vine 6:245
 grape vine, the wasted 6:246
 hairs of his beard 4:65, 66; 6:256
 hole in the wall 4:132-134
 honesty and cubs 6:240, 241
 orphan baby 6:241, 242
 removal of household goods 4:66, 67; 6:254
 sticks, the 6:255, 256
 wreck of Tyre 6:235-240

Ezekiel (*Continued*)
 prophecies
 against wordly nations 4:205-209
 the coming Israel 4:226, 227
 sermons and protests
 against corruption 4:123, 124
 against false prophets 4:137, 138
 on personal responsibility 5:108-110
 visions
 David the shepherd 4:75, 159
 God's glory 4:61-63, 378
 Holy City 4:69-72
 river of the waters of life 4:72-75
 valley of dry bones 3:234, 235
Ezion-geber (ē'zī ōn-gē'bēr) *The giant's backbone*. A port on the Red Sea where the Israelites encamped 2:186
Ezra (ēz'rā) *Helper*. A priest and scribe of the Babylonian exile.
 biography of 3:283
 questions on 9:259
 reads the law 3:287, 288, 396
 reestablishes the festivals 3:288, 289
 returns to Jerusalem 3:285, 286
Ezrahite (ēz'rā hit) Name applied to Ethan 2:166
Ezri (ēz'rī) *My help*. David's superintendent of agriculture 6:158

F

Fair Havens, a harbor on the south coast of Crete where Paul's ship took shelter 8:145
Faith
 Bible references on 9:36, 37
 Christ on 7:311-314
 company of the faithful 7:272-275
 of Christ 7:276
 of a Christian 8:233, 242, 340, 343
 of Paul 8:55
 works and 8:214, 289, 290
Faithfulness, Bible references on 9:37
Fallen cedar in Lebanon, parable of 6:231-234
False prophets and teachings, *See* Prophets
False shepherds, *See* Shepherds
Families of the patriarchs, genealogy of 1:40
Family that honored its forefather, parable of, 6:252-254
Famine
 in Ahab's reign 3:75, 79
 in Canaan 1:6, 104, 108, 341
 Old Testament descriptions of 5:46, 47
 in Egypt 1:100-104
 in Samaria 2:344
Farmer, parable of the patient 7:368
Fasting 2:382; 3:178, 392
 Jesus defends his disciples' neglect of 7:56, 393
 prayer and 7:102
 secret 7:294, 367
Feasts and festivals
 Belshazzar's 3:143-147
 calendar of 9:278
 Herod's 7:67-69
 marriage 6:92, 93
 religious 6:371-386
Feeding the five thousand 7:90, 190
Feeding the four thousand 7:96
Felix (fē'lix) *Happy*. A Roman procurator before whom Paul was tried 8:135-137; 9:192
Festivals, Jewish 6:371-386; 9:278
Festus (fēs'tūs) *Festival*. Procurator of Judea after Felix 8:136, 137
Field of the Knife-edges, scene of contest between armies of David and Ish-bosheth 2:88
Fields, Old Testament descriptions of 5:21-25
Fiery furnace, deliverance from 3:138
Fig tree cursed by Jesus 1:120
Fig tree, parable of the fruitless 7:400
Fire on Elijah's altar, miracle of 3:84
Flattery, *See* Hypocrite
Flood, story of 3:23-30, 381
Food
 laws regarding 6:334-339
 Paul on 8:249-254
 worry about 7:297, 388

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, cft; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Fool

hath said in his heart 5:219, 220
proverbs on 6:112-115
three kinds 6:407

Forgiveness

Jesus teaches 7:294, 360-363, 385
Paul on 8:161, 240-242, 267

Fortune-tellers

Old Testament quotations on 6:201, 202
See also Prophets, false

Francis of Assisi, story of MBB:453

canticle of the sun 5:405, 406

Freedom, See Liberty

Friendship 6:290, 291; 8:297

Bible references on 9:37
broken 5:188-190
with the world 8:298, 299

G

Gaal (gā'āl) *Reward*. Leader of the rebels of

Shechem against Abimelech 1:310, 311

Gaash (gā'āsh) *Earthquake*. A mountain in

Ephraim where Joshua was buried 1:272

Gabael (gāb'ā'ēl) Friend of Tobit 3:360, 364, 370

Gabbatha (gāb'ā thā) *Elevated*. The place of
Pilate's judgment seat when Jesus was brought
before him 7:245

Gabrias (gā'brī'ās) Relative of Gabael 3:360, 364

Gabriel (gā'brī'ēl) *Man of God*. An archangel who
announced to Mary the birth of Jesus 7:7

Gad (gād) *Troop*. Descendants of Gad, seventh

son of Jacob.
allotted land east of Jordan 1:224-227
Jacob's blessing on 4:171
merged with Canaanites 1:359
warriors of, join David 2:56

Gad, a prophet in David's time 2:52, 120

Gadi (gā'dī) The father of Menaheem, king of

Israel 2:365

Gaius (gā'yūs) A Macedonian companion of Paul

8:113

Gaius, a Corinthian convert and host of Paul 8:121,

323

Gaius, to whom John wrote a letter 8:328

Galatia (gā lā'shā) *White as milk*. A province in

Asia Minor visited by Paul 8:87, 109

Galeed (gāl'ē'ēd) *Heap of witness*. A heap of

stones to commemorate the covenant between
Jacob and Laban 1:76

Galilee (gāl'ī lē) *Circuit*. Northern district of

Palestine, scene of much of Jesus' ministry
7:419
eleven disciples go into 7:161
Jesus' ministry in 7:419
Jesus passes through 7:105
Judas Maccabeus rescues Jews of 3:312
Pilate slays people of 7:377
Solomon presents Hiram with cities of 2:172, 173

Galilee, Sea of, or Tiberias

Jesus appears to disciples at 7:253
Jesus stills a storm on 7:73
Jesus walks on 7:91
journey to 9:138
pictorial map of 7:418

Galim (gāl'im) *Heaps*. Village near Jerusalem

mentioned by Isaiah 2:43

Gallio (gāl'ī ō) *Who lives on milk*. Proconsul of

Achaia, before whom Paul was brought for
judgment 8:104

Gamaliel (gā mā'ī lē) *Gift of God*. A member of

the Sanhedrin, a distinguished doctor of the
law, and teacher of Paul 8:55
defends Peter and John 8:19

Games, for children 9:43-47

Gardens, Old Testament descriptions of 5:21-25

Gashnu (gāsh'mū) A name for Geshem 3:272

Gate Beautiful, Peter heals lame man at 8:12

Gath (gāth) *Winepress*. A Philistine city, the

home of Goliath 2:31
ark of the covenant in 3:346
David and the king of 2:50, 74
Uzziah conquers 2:233

Gath-hepher (gāth-hē'fēr) *Winepress of the well*.

Home of Jonah, on border of Zebulun 2:362

Gauls, the inhabitants of ancient Gaul, which com-

prised what is now France and upper Italy
3:320

Gaza (gā'zā) *Strong*. Philistine city, the gates of

which Samson carried away 3:56
Samson in prison at 3:60
Solomon's kingdom extends to 2:165

Geba (gē'bā) *Hill*. A city of Judah, scene of

Jonathan's exploit against the Philistines 2:14

Gebal (gē'bāl) *Mountain*. A town in Phœnicia 6:237

Gedaliah (gēd ā lī'ā) *God was great*. Son of Ahi-

kam and governor of Judah 2:306
Gederoth (gēdē'rōth) *Sheepcotes*. A town of Judah
2:240

Gedor (gē'dōr) *Wall*. A district of Palestine 5:28;

6:162
Gehazi (gē hā' zī) *Valley of vision*. Servant of
Elisha 3:106-109
punished for his greed 3:115

Gemariah (gēm ā rī'ā) *God has perfected*. Son of

Hilkiah, who carried a letter from Jeremiah to
the captives in Babylon 2:296
Gemariah, son of Shaphan, the scribe 2:288

Generosity

Bible references on 9:37
Jesus on 7:391
laws of 6:311-323
proverbs on 6:100, 101, 106

Gennesaret (gē nēs'ā rēt) *Garden of the prince*. A

district on the northwest coast of the Sea of
Galilee, where Jesus healed the sick 7:92

Gentiles, Nations. Name applied to all people not

Jews.
Antioch church receives 8:39
controversy about observance of Jewish law by
8:79-82
justice to 4:164; 6:317-319
letter from Jerusalem church to Gentiles in
Syria 8:81

Paul

apostle to Gentiles 8:82
Gentiles are fellow-heirs 8:212-214
preaches to, at Antioch 8:73
Peter baptizes 8:37
Peter's vision concerning 8:33
Philip converts 8:24, 27
prophets on redemption of 4:240-243

Genubath (gē nū'bāth) *Theft*. Son of Hadad, an

Edomite prince 6:64

Gera (gēr'ā) *Grain*. A Benjamite, father of Ehud

and Shimei 1:279; 2:131

Gerar (gēr'ār) *Lodging place*. A Philistine city

where Abraham sojourned 1:25, 51-53

Gerasenes (gēr'ā sēnz) Probably the inhabitants

of Kersa on the Sea of Galilee 7:73

Gerizim (gēr'ī zīm) *Waste land*. The holy moun-

tain of the Samaritans 1:308; 3:221; 7:186
Gershon (gēr'shōm) *A stranger there*. Son of
Moses 1:145

Geshem (gē'shēm) *Rain*. An Arabian who op-

posed Nehemiah in rebuilding Jerusalem
3:269, 396, 272-275
Geshur (gē'shūr) *Bridge*. A province in Syria.
Absalom takes refuge in 2:123
David raids 2:74

Gethsemane (gēth sēm'ā nē) *Oil-press*. A garden

on the slope of the Mount of Olives, a favorite
resort of Jesus 7:141

Gezer (gē'zēr) *Practise*. City on the border of

the Philistine plain.
David's warriors slay giants at 2:103
Solomon rebuilds 2:172

Giah (gī'ā) *Fountain*. A city in Palestine men-

tioned in the account of Joab's pursuit of
Abner 2:90

Gibbethon (gīb'ē thōn) *A height*. A Levitical

town of Dan.
Nadab killed at 2:320
Omri at 2:323

Gibeah (gīb'ē ā) *Hill*. A city near Jerusalem; the

home of Saul 2:11, 59

Gibeah (*Continued*)

- David takes ark from 2:97-99
 Jabesh-gilead aided by men of 2:13
Gibeon (gīb' ē ūn) *Hill city*. A town north of Jerusalem whose inhabitants Joshua reduced to servitude 1:257-261, 362
 Joab defeats Abner at 2:88
 Joab kills Amasa at 2:148
 Saul's seven sons hanged at 2:108
 Solomon burns sacrifices at 2:159
Gideon (gīl' ē ūn) *Destroyer*. The champion who delivered Israel from the oppression of the Midianites.
 angel calls him to deliver Israel 1:296
 Baal's altar destroyed by 1:297
 biography of 1:293, 291
 chooses three hundred men 1:298-300
 death and burial 1:306
 declines to be king 1:305
 Midianites put to flight by 1:302, 303
 questions on 9:252
 signs
 dream of the barley loaf 1:301, 365
 fleece and the dew 1:298
 meal cake 1:296
 Succoth men refuse to aid 1:304 305
Gihon (gī'hōn) *Stream*. A spring near Jerusalem.
 Hezekiah brings water from 2:261
 Solomon proclaimed king at 2:153
Gihon, a river in Egypt 3:5
Gilboa (gīl bō'ā) *Bubbling stream*. A range of hills bounding the plain of Esdraelon on the east.
 Saul and Jonathan slain at 2:83-85
Gilead (gīl' ē ād) *Rocky region*. Father of Jephthah 1:315
Gilead, a mountain in Palestine north of the brook Jabbok 1:298
 Laban overtakes Jacob at 1:74
Gilead, a mountainous district east of Jordan
 Absalom in 2:136
 Assyria captures 2:370
 Joseph sold to Ishmaelites from 1:92, 298
 Judas Maccabeus rescues Jews of 3:312
 Moses views 1:230
 Reuben and Gad ask for 1:224
Gilgal (gīl' gāl) *Circle*. The first encampment of the Israelites beyond the Jordan.
 Joshua sets up memorial at 1:245, 361
 Judah meets David at 2:145
 Saul made king at 2:13, 381
 Saul offers burnt sacrifice at 2:14
Gilgal, a place in the Samaritan mountains visited by Elijah and Elisha 3:96
 Elisha purifies the pottage at 3:104, 105
Giloh (gī'lō) *Exile*. City of southern Judah, birthplace of Abithophel 2:128
Gimzo (gīm'zō) *Sycamore trees*. A town of Judah captured by the Philistines 2:240
Ginath (gī'nāth) *Protection*. Father of Tibni, who claimed the throne of Israel 2:324
Girzites (gēr'zīts) Canaanite inhabitants of Gezer, upon whom David made a raid 2:74
God, *See also Jehovah*
 Creator 5:3-8
 Babylonian hymn to 5:406, 407
 Isaiah on 5:16, 17
 Jeremiah on 5:13
 Psalms on 5:16, 17, 131, 140
 forgiveness of
 Ezekiel on 4:226, 227
 Jeremiah on 4:217-219
 Jesus on 7:305-308
 Joel on 4:103-105
 Isaiah on 4:77-81
 Jesus' parables on 7:305-311
 justice of
 apostles on 8:194, 196, 198
 Bildad on 4:297-299
 Elihu on 4:351
 Eliphaz on 4:286-291
 fathers have eaten sour grapes 5:108-110
 he will judge the world in righteousness 5:216, 217

God (*Continued*)

- justice of (*Continued*)
 Job questions 4:333-335
 prophets on 4:114-116
 law of the Lord is perfect 5:383, 384
 laws of reverence to 6:324-326
 love of
 apostles on 8:193-199, 238
 Hosea on 4:14-17
 Jesus on 7:305-311
 Moses on 5:79, 80
 meditations on 5:201-206, 223, 224, 283
 mercy of
 his mercy endureth forever 5:263-265
 Moses on 5:82
 Paul on 8:213
 Zechariah on 4:191
 Moses on 4:174; 5:77-79
 Paul on the "armor of God" 8:227
 power of
 apostles on 8:261, 275
 Bildad on 4:335 336
 Elihu on 4:356-358
 Habakkuk on 4:56, 57
 Job 4:358-368
 Psalms on 5:294-297
 presence of
 Isaiah 4:151
 Paul 8:97, 98
 Psalms 5:201, 202
 Protector and Comforter 4:229-238
 Isaiah on 4:151, 175, 176, 192, 193, 220-223
 Moses on 4:174
 Psalms on 5:115-130, 203, 204, 213, 303-307
 visions of God, *See* Visions
 wisdom of
 Job on 4:306
 Paul on 8:301, 302
 Zophar on 4:305, 306
 wrath of 5:413
 against false prophets 3:101-107
 Amos on 4:186
 Ezekiel on 4:205-209
 Isaiah on 4:195-204
 Jeremiah on 4:187; 5:97, 98
 Job on 4:150
 Nahum on 4:46
 Paul on 8:196
 Zephaniah on 4:51
Golden calf, *See* Calf
Golden rule MBB:433; 7:299, 356, 437
Golan (gō'lān) *Circuit*. A city of refuge 6:332
Golgotha (gō'l'gō thā) *Place of the skull*. The hill on which Jesus was crucified 7:247
Goliath (gō'l'āth) *Exile*. Philistine giant slain by David 2:29-36, 50
Gomorra (gō mōr'ā) *Submersion*. One of the cities of the plain destroyed because of its wickedness 1:19-25
Good Samaritan, parable of the 7:356
Gorgias (gōr'jī ās) *Frightful*. A general of Antiochus Epiphanes, sent by Lysias to suppress the revolt in Judea 3:308-310
Goshen (gō'shēn) *Drawing near*. A part of Egypt near the frontier of Palestine, assigned to the Israelites 1:118, 121-123, 125
Gossip, *See* Slander
Government and rulers
 Jesus on duties to 7:398, 399
 judges and rulers 6:207-212, 302, 303
 laws of 6:302-311
 Paul on duties to 8:314, 347
 proverbs on 6:294-296
 Psalms on 5:269-281
 the nation whose God is the Lord 5:315
Gozan (gō'zān) *Quarry*. A province of Assyria to which the Hebrews were deported after the capture of Samaria 2:247, 372
Gratitude, Bible references on 9:37, 38
Greece, *Effervescing*. The country comprising the peninsula between the Adriatic and the Ægean seas 3:320, 321
 outline history of, in Bible times 9:147-166

Make, lād, fār, sofā; ēve, lēnd, hēr; līght, cty; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Greece (*Continued*)

relations with the Hebrews 9:188-190
Greed, proverbs on 6:116-118
Gur (gēr) *Abode*. The place where Ahaziah was killed 2:351
Gur-baal (gēr-bā'āl) *Abode of Baal*. A place in Arabia attacked by Uziah 2:233
Gutenberg, Johann 9:103

H

Habakkuk (hā bāk' ūk) *Embrace*. One of the minor prophets.
biography of 4:54, 55
hymn of praise 4:56, 57
perplexity of 2:292, 293
protests against corruption 4:122, 130, 134
protests against mistreating the laborer 4:119
Habaziniiah (hāb ā zī nī' ā) *God is light*. The grandfather of the Rechabite Jaazaniah 6:252
Habor (hā'bōr) *United*. A tributary of the Euphrates, on the banks of which the deported Israelites settled 2:247, 372
Hacaliah (hāk ā lī' ā) *Hoping in God*. Father of Nehemiah 3:263
Hachilah (hā kī'lā) *Dark*. A hill where David hid from Saul 2:59, 70
Hachmonite (hāk'mō nīt) *Wise*. Designation of the father of Jashobeam 2:54
Hadad (hā'dād) *Powerful*. King of Edom and enemy of Solomon 2:188
Hadadezer (hā dād ē'zēr) *Help of Hadad*. A Syrian king whom David made tributary 2:100-103
Hadadrimmon (hā dād rīm'ōn) *Rending of the pomegranate*. Probably a place of lamentation 4:191
Hadassah (hā dās' ā) *Myrtle*. Jewish name of Esther 3:173
Hadrian, Roman emperor 9:193
Hagar (hā'gār) *Flight*. The mother of Ishmael.
banished with Ishmael 1:27-29
flees from Sarah 1:15, 16, 343
Haggai (hā'gā ī) *Festive*. A post-exilic prophet who encouraged the Israelites in rebuilding the temple 3:246-249
Hagith (hā'gīth) *Joy*. The mother of Adonijah 2:150
Hail destroys hosts of the five kings 1:262
Hail, plague of, *See* Plagues of Egypt
Hairs of the beard, parable of 4:65, 66; 6:256
Halal (hā'lā) *Moist surface*. One of the regions of Assyria to which the Israelites of Samaria were deported 2:247, 372
Ham (hām) *Black*. A son of Noah, and father of the Hamitic race 3:21, 23-30
Haman (hā'mān) *Magnificent*. Vizier of Ahasuerus, who plotted against the Jews 3:175-189
Hamath (hā'māth) *Fortress*. A city on the Orontes river, considered the northern limit of Israel.
David receives gifts from king of 2:100
Jeroboam II recovers 2:362
Moses' spies explore 1:214
Solomon builds store cities in 2:186
Hamath-zobah (hā'māth-zō'bā) *Fortress of Zoba*. A town captured by Solomon 2:186
Hammoeah (hām ē'ā) A tower on the walls of Jerusalem 3:269
Hammedatha (hām ē dā'thā) *Twin*. The father of Haman 3:175, 301
Hammolech (hām'ē lēk) *King*. A name applied to the father of Jerahmeel 2:300
Hammurabi, ruler of Babylon 9:177, 178
Hamor (hā'mōr) *Ass*. The founder of Shechem 1:83, 135; 6:92
Hamutal (hā mūtāl) *Kinsman of the dew*. The mother of Jehoahaz and Zedekiah 2:298
Hanamel (hān'ā mēl) *God is merciful*. Cousin of Jeremiah 2:302
Hanan (hā'nān) *Merciful*. One of the treasurers appointed by Nehemiah 3:280

Hananel (hān'ā nēl) *God has favored*. A tower on the wall of Jerusalem 3:269
Hanani (hā nā'nī) *God has been gracious*. A kinsman of Nehemiah 3:263
Hanani, the father of Jehu 2:321
Hananiah (hān ā nī'ā) *God has been gracious*. A false prophet in the reign of Zedekiah 2:298
Hananiah, an officer of Nehemiah 3:275
Hananiah, companion of Daniel, renamed Shadrach 3:126
Handwork for children 9:21-24
Handwriting on the wall, Belshazzar's vision of 3:143-147, 359
Hannah (hān'ā) *Grace*. Mother of Samuel 6:41
prayer for a son 1:325
song of thanksgiving 1:328
Hanun (hā'nūn) *Given freely*. An Ammonite prince who insulted David's messengers 2:101
Hanun, a repairer of the walls of Jerusalem 3:269
Haran (hā'rān) *Mountainous*. A city of Mesopotamia where Abram dwelt for a time 1:5, 341
Jacob serves Laban in 1:68-72
merchants of 6:197
Harbonah (hār bō'nā) *Warlike*. A chamberlain of Ahasuerus 3:185
Harhas (hār'hās) *Poverty*. Husband of Huldah, the prophetess 2:271
Harod (hā'rōd) *Trembling*. A spring near the mountains of Gilboa where Gideon tested his men 1:298, 365
Harosheth (hā rō' shēth) *Handicraft*. City to which Sisera fled 1:253
Haruz (hā'rūz) *Eager*. The father of Meshullemeth 2:268
Hasideans (hās ī dē' ānz) *Pious*. Members of a religious sect who joined Mattathias in his revolt against the Syrians 3:303, 397
Hassenaah (hās ē nā'ā) *Thorny*. The man whose sons built the fish gate 3:269
Hatach (hā'tāk) *Gift*. An attendant of Queen Esther 3:177, 178
Havilah (hāv'īlā) *Circle*. A region occupied by the sons of Ishmael 1:29; 3:5
Hazael (hāz'ā ēl) *God seeks*. A king of Syria, and enemy of the Israelites.
Ben-hadad slain by 3:117
Elisha pursued by 3:118-121
Elisha sent to anoint 3:89, 117
succeeds Ben-hadad 9:185
wars with Israelites 3:121; 2:348, 357, 358
Hazazon-tamar (hāz'ā zōn-tā'mār) *Pruning of the palm*. Same as En-gedi 2:215
Hazor (hā'zōr) *Castle*. A city in Naphtali south of Kedesh 1:283; 2:172, 370
Heaven, *See* Kingdom of God
Heavens, Old Testament descriptions of 5:39, 40
Heber (hē'bēr) *Region beyond*. The husband of Jael 1:285
Hebrews, *Opposite side of the river*. The name first given by the Canaanites to those who migrated with Abraham from beyond the Euphrates river 1:113, 333
outline history of 9:147-170
relation of other ancient nations to 9:173-193
Hebron (hē'brūn) *Alliance*. A city southwest of Jerusalem.
Abraham dwells near 1:11
Absalom reigns in 2:127
Caleb receives it as his inheritance 1:266
David anointed king of Judah in 2:87
David crowned king of Israel in 2:94
Isaac dies in 1:86
Ish-bosheth buried in 2:94
Joab kills Abner in 2:92
Joshua slays king of 1:261-264
journey to 9:126, 127
Moses' spies come to 1:214
Sarah dies in 1:35
Hegai (hē'gā ī) *Brier*. Chamberlain of Ahasuerus 3:173
Helam (hē'lām) *Fortress*. A city east of Jordan where David defeated Hadadezer's Syrian allies 2:103

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Helbon (hēl'bōn) *Fruitful*. A city north of Damascus noted for its wines 6:237

Heliodorus (hē lī ō dō' rūś) *Gift of the sun*. Chancellor whom Seleucus II sent to plunder the treasures in the temple 3:335-338

Heman (hē'mān) *Faithful*. Son of Mahol; noted for his wisdom 2:166

Heman, one of David's musicians 6:204

Hena (hē'na) *Troubling*. A city conquered by the Assyrians 2:253

Hephzibah (hēf'zī bā) *My delight is in her*. Name to be borne by the restored Jerusalem 4:229

Heres (hē'rēz) *Sun*. A mountain from which Gideon returned after the defeat of Zebah and Zalmunna 1:304

Hereth (hē'rēth) A hiding place of David, possibly the wooded mountain east of Adullam 2:52

Hermas (hēr'mās) *Mercury*. A Christian at Rome mentioned by Paul 8:322

Hermes (hēr'mēz) *Mercury*. Possibly a slave in Caesar's household 8:322

Hermogenes (hēr mōj'ē nēz) *Begotten of Mercury*. A companion who deserted Paul 8:168

Hermon (hēr'mōn) *Sanctuary*. The highest mountain of Syria, situated on the northeastern border of Palestine 5:146, 361; 6:78; 9:140

transfiguration on 7:425

Herod (hēr'ōd) *Heroic*. Herod the Great, king of the Jews at the time of Christ's birth 7:411; 9:191, 192. *See also* Genealogical table of Herods 7:412

babes of Bethlehem slain by 7:17

Holy Family flee from 7:16

temple built by 7:426-430

wise men and 7:14

Herod Agrippa I, who imprisoned Peter and had James the Elder put to death 8:41

Herod Agrippa II, before whom Paul defended his mission 8:137

Herod Antipas, who had John the Baptist beheaded 7:415; 9:192

Jesus and 7:82, 83, 147

John the Baptist and 7:43, 67-69

Herod, Archelaus, king of Judea and Idumea after the death of Herod the Great 7:18, 414

Herod Philip, son of Herod the Great and husband of Herodias 7:43

Herodians, Jewish political party favorable to the Herods and to Roman rule 7:422

Jesus opposed by 7:59, 125

Herodias (hēr rōd' iās) *Daughter of a hero*. Granddaughter of Herod the Great, and wife first of her uncle Philip, then of her uncle Herod Antipas 7:43, 67, 69

Herodion (hēr rōd' i ōn) *Imitation of heroes*. A Christian mentioned by Paul 8:321

Heshbon (hēsh'bōn) *Reason*. A city in eastern Palestine belonging to the Amorites.

Israel captures 1:223

Reuben allotted 1:224-227

Heth (hēth) *Dread*. Ancestor of the Hittites 1:65

Hezekiah (hēz ē kī'ā) *Strength of God*. Twelfth king of Judah 9:182

Assyrians threaten 2:248-256, 388, 389

Babylonians see treasures of 2:259-261

biography of 2:243, 244

conduit of 2:261, 390

death and burial of 2:261

idolatry abolished by 2:246

Isaiah promises deliverance of 2:247, 253-256

Israel taken into captivity in reign of 2:246, 247

life of, lengthened 2:257-259

pool of 2:261

Sennacherib's army destroyed 2:256, 389

song of thanksgiving 2:258, 259

temple service of 6:204, 205

Hiddekel (hīd'ē kēl) *Rapid*. The Tigris river 3:5

Hidden treasure, parable of the 7:326

Hierapolis (hī ēr āp'ō līs) *Holy city*. A city of Phrygia, where Paul had converts 8:324

Hilkiah (hīl kī'ā) *Portion of the Lord*. Father of Eliakim 2:250

Hilkiah, high priest in the reign of Josiah 2:270

Hilkiah (Continued)

book of the law found by 2:271, 390; 3:357

Hinnom (hīn'ōm) *Lamentation*. A valley close to the walls of Jerusalem, where idolatrous practices were carried on 2:265, 274

Hiram (hī'rām) *Most noble*. King of Tyre who made an alliance with Solomon.

David and 2:97

navy of 2:184; 6:193

Solomon and 2:170-173; 6:182-185

Hittites (hīf'īts) *Broken asunder*. A pre-Israelitish tribe of Palestine 1:345

Abraham buys the cave of Machpelah from 1:36

dwellers in the hill country 1:215

Esaú marries wives of 1:65

Hivites (hīf'īts) *Villagers*. A tribe of Palestine conquered by the Israelites 2:172

Hobab (hō'bāb) *Cherished*. Another name for Jethro 1:206

Hobah (hō'bā) *Hiding place*. A town north of Damascus, to which Abraham pursued the army of Chedorlaomer 1:12, 341

Hoglah (hōg'lā) *Partridge*. A daughter of Zelophehad 6:50

Holiness

Jesus on 7:287

Paul on 8:247

Psalms on 5:294-297

Holofernes (hōl ō fēr'nēz) General of Nebuchadnezzar, who invaded Judah and was slain by Judith 3:201-220

Holy Spirit

apostles receive at Pentecost 8:8

at the baptism of Jesus 7:39

Holy Comforter 7:233, 234, 404

helpeth our infirmity 8:201

Jesus on 7:183

Paul

forbidden to preach in Asia Minor by 8:87

Barnabas and Paul sent as missionaries by 8:70

Ephesians baptized by Paul, receive 8:111

Home, Psalms on 5:115-130; 6:66

Honesty

Bible references on 9:38

laws of 6:310

Hophni (hōf'nī) *Fighter*. Son of Eli, slain in the battle in which the ark was lost 1:325, 333; 3:344

Hor (hōr) *Elevated*. A mountain south of the Dead Sea, where Aaron died 1:220

Horeb (hō'rēb) *Parched*. *See* Sinai

Hormah (hēr'mā) *Utter destruction*. A city near Kadesh where the Israelites were defeated by the Canaanites 1:218

Horonite (hō'rō nīt) *Anger*. An inhabitant of Beth-horon 3:282

Hosea (hō zē'ā) *Deliverer*. A prophet who condemned the apostasy of Judah.

biography of 2:366; 4:13, 377

love and forgiveness of God 2:366, 367; 4:14-17

protests against

corruption 4:146

idolatry 4:134-136

the northern nation 4:139-141

Hoshaiah (hō shā'yā) *Salvation of the Lord*. Leader of the procession at the dedication of the walls of Jerusalem 3:277

Hoshaiah, father of Jezeaniah 2:307

Hoshea (hō shē'ā) *Salvation*. Last king of Israel.

accession and reign 2:372-374

reasons for the defeat and captivity of Israel 2:373-375

Hospitality

Bible references on 9:38

laws of 6:317

selections from Old Testament on 6:57-65

House built on a rock, parable of the 7:303, 401

House divided against itself, parable of the 7:70

Householder, parable of the 7:377

Huldah (hūl'dā) *Weasel*. The prophetess whose advice Josiah sought when the book of the law was discovered 2:271, 272; 6:48

Human sacrifice 1:344, 366; 2:265, 274

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōd; ūse. cūp; mōōn, fōōt.

Humility

Bible references on 9:38
Christian teaching on 8:243-246
Jesus' teaching on 7:363-368
proverbs on 6:101, 102

Hur (hēr) *Noble*. With Aaron he held up Moses' hands so that the Israelites might prevail over Amalek 1:187

Hur, grandfather of Bezalel 6:181

Husbandsmen, parable of the wicked 7:343

Husbands, duties of 8:305

Hushai (hū'shī) *Haste of the Lord*. The friend who helped David during Absalom's conspiracy 2:134, 135

Hushathite (hū'shāth īt) An inhabitant of Hushai; designation of Sibbecai 2:103

Hypocrisy, *See* Hypocrite and Pride

Hypocrite

Christ on 7:128-130, 293, 294, 298, 393-396
Isaiah on doom of the 4:148
proverbs on 6:120-122

Hyrceanus (hēr kān'ūs) Son of Tobias 3:337

I

Ibleam (īb'lē ām) *Destroying*. A town mentioned in connection with the death of Ahaziah 2:351

Ichabod (īk'ā bōd) *There is no glory*. Son of Phineas and grandson of Eli 1:334

Iconium (ī kō'n ūm) *Image*. A city of Asia Minor visited by Paul 8:67, 75, 421

Iddo (īd'dō) *Timely*. A chief who provided Ezra with Levites 3:286, 287

Idolatry

among the Jews 3:391
downfall of Jerusalem attributed to 5:97, 98
Moses against 2:276-278; 5:82
selections from prophets against 4:131-136

Idols, *See also* Baal

idol-makers
riot of, at Ephesus 8:113, 114
selections from Old Testament on 6:176-179
Jeremiah on 5:13
Paul on eating meat offered to 8:249, 250
Psalms on 5:317
votive images 3:400

dumea (d ū mē'ā) *Red*. Greek name for Edom. Judas Maccabeus defeats Lysias in 3:311, 312
people from Idumea follow Jesus 7:71

Igdaliah (īg dā lī'ā) *God is great*. The father of Hanan 6:252

Ijon (ī'jōn) *Ruin*. A town of Naphtali captured by Tiglath-pileser, king of Assyria 2:370

Illustrations, list of 9:325

Illyricum (ī līr'ī kŭm) *Joy*. A province north of Macedonia visited by Paul 8:64

Imlah (īm'lā) *He fulfils*. Father of the prophet Micah 2:333

Immanuel (ī măn'ū ēl) *God with us*. Name of the child prophesied by Isaiah; the Messiah 2:239

Immer (īm'ēr) *Talkative*. A priest contemporary with Jeremiah 2:286

Immortality

Babylonian conception of 6:421
Bunyan on 8:431, 432
Jesus on 7:407, 408, 430
Job questions 4:312, 313
Paul on 8:276-283
selections from Old Testament on 6:391-401
Seneca on 8:431

Imri (īm'rī) *Talkative*. Father of Zaccur 3:269

Indexes

artists, biographical dictionary of 9:283
Bible text 9:354 *See also* Bible Reference Index
at end of each volume
illustrations 9:325
maps 9:353
poetry 9:319

India (īn'dī ā) *Praise*. The region of the Indus river 3:320

Indifference

letter to church at Laodicea 8:183, 184

Indifference (*Continued*)

selections from Isaiah and Jeremiah 4:117-119
Zephaniah warns against 2:278

Industry, *See* Work

Iniquity, *See* Wicked

Injustice, *See* Justice and injustice

Insects, Old Testament descriptions of 5:59, 60

Integrity, *See* Righteousness

Intemperance, *See* Temperance

Irad (ī'rād) *Fugitive*. The grandson of Cain 3:20

Isaac (ī'zāk) *Laughter*. The son of Abraham and Sarah; second of the patriarchs.

Abimelech's covenant with 1:51-54

Abraham prepares for sacrifice of 1:31-34

biography of 1:41, 42

birth of 1:27

blesses Esau 1:62

blesses Jacob 1:60

death of 1:86

genealogy of 1:40

map showing journeys of 1:55

marriage to Rebekah MBB:305; 1:43-49

promised heir of Abraham 1:17-19

questions on 9:249

story of MBB:299

Isaiah (ī zā'yā) *Salvation of God*. First of the great prophets of Israel and Judah. He foretold the return from the Babylonian exile and the coming of the Messiah.

Ahaz

advised by 2:237-240

comforted by 2:368

denounced by 2:243

arise, shine 4:213-217

Assyrian invasion described 2:371

Babylonian exile foretold by 2:261

Babylon's fall described by 3:235; 4:81, 82

biography of 4:18-20

call of 4:21

Cyrus praised by 3:237, 238

death of 2:266

deliverance from Assyria promised 2:253-256; 3:239-243

Egypt's weakness proclaimed by 2:247, 248

Hezekiah and 2:247, 253, 389

prophecy of, quoted 7:226

sermons and prophecies

against corruption 4:125-131, 136, 137, 141-144

against mistreating the laborer 4:119

against social iniquity 4:114, 115

comfort ye my people 4:77

God's universal reign 4:24

he shall feed his flock 4:78

hol! everyone that thirsteth 4:225, 226

Holy One of Israel 4:77-81

ideal social servant 4:161-165

man of sorrows 4:83

mercy is better than sacrifice 3:291, 292

Messiah coming 2:375-377; 4:156, 157

penitence 4:151-154

Prince of Peace 4:24-26

servant who suffers 4:82-84

song of the vineyard 4:21-24

warning to Jerusalem 4:147-150

we have a strong city 4:26

songs of patriotism 4:175-177, 181, 182, 183-185, 188, 189, 192, 193, 220, 221, 229-236, 239-243

songs of the return 4:222-226

Iscaiot (īs kār'īt) *Man of Kerieth*. Surname of

Judas, who betrayed Jesus 7:59, 136, 223, 228, 229

Ishbi-benob (īsh'bī-bē'nōb) *Whose dwelling is on high*. A Philistine giant slain by David's soldiers 2:105, 106

Ish-bosheth (īsh-bō'shēth) *Man of shame*. A son of Saul who contested the throne of Israel with David.

Abner makes him king of Israel 2:88

David avenges murder of 2:94

Ishmael (īsh'mā'ēl) *May God hear*. Son of Abraham and Hagar.

Ishmael (*Continued*)

- banished by Abraham 1:27-29
 birth of 1:16
 God's covenant with Hagar regarding 1:16
 God's covenant with Abraham regarding 1:28
Ishmael, an ancestor of Zebadiah, one of Jehoshaphat's officers 2:214
Ishmaelites, descendants of Ishmael
 Joseph sold by his brothers to 1:92, 93
 Joseph sold to Potiphar by 1:95
Israel (ʾīzrāʾēl) *He who strives with God*. Symbolic name given to Jacob and borne by his descendants 1:80
 blessed by
 Balaam 3:41-46
 Jacob 4:169-174
 Moses 1:229, 230; 4:169-174
 Canaan conquered under Joshua 1:237-272
 division of kingdom 2:387, 388
 Egyptian bondage 1:141-175
 escape from Egypt 1:173-182
 exile of, *See* Exile
 fed on manna and quails 1:183-186
 influence of 2:394; 5:416
 Isaiah on 4:161, 190, 220-223, 239-243
 Jordan crossed 1:242
 judges govern 1:277-338
 maps
 settlement of Israel 1:274
 wanderings in wilderness 1:189
 Moses' addresses to 5:77-85
 passover instituted 1:172
 patriotic hymns 5:339-369
 Psalms on sins of 5:166-169
 Red Sea passed through 1:179
 restoration prophesied
 Amos 4:11, 232
 Daniel 4:236-238
 Ezekiel 4:69-76, 159
 Isaiah 4:24-26, 213-217, 229
 Jeremiah 4:40-43, 229, 234
 Joel 4:106
 Zephaniah 4:52, 53
 social organization of 5:408
 wilderness wanderings 1:176-231
See also names of patriarchs and judges
Israel, kingdom before the division 2:3-192
 Amalekites defeated 2:19, 20, 75, 76
 Ammonites defeated 2:11-13, 102
 causes of division 2:387, 388
 divided 2:200, 201
 economic conditions under Solomon 2:157, 158
 established 2:5-13
 Philistines war with 2:105
 Saul first king of 2:9-11
 Syrians defeated 2:100, 103
 war between houses of Saul and David 2:88, 89
Israel, the northern kingdom, formed by the ten tribes that revolted against Rehoboam. The kingdom endured 254 years, with 19 kings, until in 721 B.C. it was taken by Sargon 2:315-377
Ahab
 allied with Jehoshaphat against Ben-hadad 2:333-336
 defeats Benhadad of Syria 2:329-332
 political policy of 2:326
 religious crisis in reign of 2:326, 327; 3:81-86
 Ahijah foretells formation of 2:190, 191
 Amos foretells captivity of 2:363, 371, 372 *See also* Amos
 Baasha defeated by Asa and Ben-hadad 2:209
 captivity in Assyria 2:372
 captivity as punishment for idolatry 2:373, 374
 causes of divisions of the kingdom 2:387, 388
 chronological table of kings 2:196-198
 Elijah, *See* Elijah
 Elisha, *See* Elisha
 events leading to revolt of 2:190, 191, 199, 315, 316
 fall of Samaria 2:372, 392
 foreign nations' relations with 2:197, 198
 Hosea's message of cheer for 2:366, 367 *See also* Hosea

Israel (*Continued*)

- Hoshea besieged by Shalmaneser IV 2:372
 Hoshea overcome by Sargon 2:372
 Isaiah, *See* Isaiah
 Jehoahaz pays tribute to Syria 2:358
 Jehoash defeats Amaziah 2:359
 Jehoash defeats Syria 2:359
 Jeroram
 allied with Ahaziah against Hazael 2:221, 348
 allied with Jehoshaphat defeats Moab 2:341-343
 besieged by Ben-hadad 2:346-348
 Jehu overturns the dynasty 2:349-356
 Jehu's rule, results of 2:353, 392, 393
 Jeroboam I founds 2:316
 Jeroboam II gives prosperity to 2:360, 361
 map of the captivities 2:312
 map of the kingdoms of Israel and Judah 3:73
 Menahem tributary to Assyria 2:366
 Micah, *See* Micah
 Micaiah prophesies death of Ahab 2:334, 335
 Moab rebels against 2:336, 340
 Oded causes release of captives from Judah 2:369, 370
 Omri establishes prosperity of 2:323, 324
 outline history of 2:196-198
 Pekah allied with Syria against Ahaz 2:238, 368
 Pekah overcome by Tiglath-pileser 2:370
 physical disadvantages of 2:212
 prophets in 2:196-198
 questions on 9:255, 256
Issachar (Is'ā kār) *Punishment*. Son of Jacob and Leah, and ancestor of one of the tribes of Israel 1:290
 tribal blessing of 4:170
Italy (It'āl I) *Island of the fish*. A country of southern Europe, visited by Paul 8:101, 145
Ittai (It'ā I) *Near*. A Gittite who befriended David at the outbreak of Absalom's rebellion 2:128
Ivvah (Iv'ā) *Ruin*. A city conquered by the Assyrians 2:253
- J**
- Jaazaniah** (jā āz ā nī'ā) *Heard of God*. A Rechabite 6:252
Jaazaniah, one of the idolatrous elders in Ezekiel's vision 4:132
Jaaziel (jā ā'zī'ēl) *God consoles*. A Levite skilled in the use of the psaltery 6:204
Jabal (jā'bāl) *Shepherd*. He was called "the father of such as dwell in tents" 6:161
Jabbok (jāb'ōk) *Flowing*. Tributary of the Jordan where Jacob wrestled with the angel 1:80
Jabesh (jā'bēsh) *Dry*. Father of Shallum, the usurer 2:364
Jabesh-gilead (jā'bēsh-gīl'ē ād) *Jabesh in Gilead*. A city whose inhabitants rescued the bodies of Saul and his sons from the Philistines 2:85
 David's gratitude to 2:87
 Saul saves from Ammonites 2:11-13
Jabin (jā'bīn) *Intelligent*. A Canaanite king conquered by Joshua 1:283
Jabneh (jāb'nē) *God builds*. A town of Judah captured by Uzziah 2:333
Jachin (jā'kīn) *He shall establish*. The name of a priestly family 6:363
Jacob (jā'kūb) *Supplanter*. Son of Isaac and Rebekah; twin brother of Esau.
 angel wrestled with 1:80, 81
 biography of 1:56-58
 birth of 1:59
 death and burial of 1:130-132
 dream at Bethel 1:65-67, 347
 Egypt made home of 1:121-132
 Esau 1:59
 blessing of, obtained by 1:60-62
 causes flight of 1:62-65
 forgives 1:81-83
 sells birthright to 1:59
 genealogy of 1:40
 Joseph
 given coat of many colors by 1:89

Jacob (*Continued*)

Joseph (*Continued*)
 mourned by 1:95
 sons blessed by 1:27-130
 journey to Jacob's well 9:133
 Laban
 covenant with 1:76
 pursues 1:74, 75
 secures services of 1:69-72
 map of journeys of 1:39
 name changed to Israel 1:80
 questions on 9:249, 250
 Rachel loved by 1:68-71
 story of MBB:311-322
 Jael (jā'ēl) *Wild goat*. The Kenite woman who slew Sisera 1:285-287
 Jaffa, journey to 9:113. *See also* Joppa
 Jahaz (jā'hāz) *Trodden down*. A town at which Sihon was defeated by Israel 1:223, 316
 Jahaziel (jā hā'zē'el) *God looks*. A Levite who encouraged Jehoshaphat against the enemy 2:216; 6:204
 Jair (jā'ēr) *Illuminated*. The father of Mordecai 3:173
 Jair, the father of Elhanan 2:103
 Jairus (jā'rūs) *He shall shine*. Ruler of a synagogue, whose daughter Jesus raised from the dead MBB:235; 7:75, 76
 James (jāmz) *Supplanter*. Son of Zebedee; an apostle; called James the Elder.
 called to be a disciple 7:49
 chosen one of the twelve apostles 7:59
 desires preeminence 7:111
 in Gethsemane with Jesus 7:141
 martyred by Herod 8:41
 sees transfiguration of Jesus 7:99
 wants Samaritan village destroyed 7:106
 James the Less, son of Alphaeus; an apostle 7:59; 8:6
 James, the brother of Jesus, head of the church in Jerusalem
 teachings
 faith and works 8:289, 290
 Gentile believers 8:80
 humility 8:243
 patience 8:246
 resisting sin 8:293
 self-control in speech 8:293, 294, 296
 temptation 8:231
 wealth 8:311, 312
 wisdom 8:300
 Jamnia (jām'nī ā) A town on the northern border of Judah captured from the Syrians by Simon the Maccabee 3:326
 Janoah (jā nō'ā) *Rest*. A town in the mountains of Naphtali captured by the Assyrians 2:370
 Japheth (jā'fēth) *Expansion*. A son of Noah 3:21, 23-30
 Jared (jā'rēd) *Descended*. Father of Enoch 3:16
 Jarmuth (jār'mūth) *Height*. A Canaanite city that made war with Joshua 1:261-264
 Jashar (jā'shār) *The upright*. The book of Jashar was an ancient collection of national songs 1:262, 362; 2:86
 Jashobeam (jāshō'bē ām) *He dwelt among the people*. One of David's mighty men 2:54
 Jason (jā'sūn) *Healer*. Paul's host at Thessalonica 8:93, 323
 Jason, an envoy sent to Rome by Judas Maccabeus 3:321, 322
 Javan (jā'vān) *Young*. Ionian colonies on the coast of Asia Minor 6:194
 Jazer (jā'zēr) *Helpful*. An Amorite town north of Heshbon.
 captured by Israelites under Moses 1:224
 captured by Judas Maccabeus 3:312
 Jaziz (jā'ziz) *Prominent*. David's chief shepherd 6:142
 Jeberechiah (jē bēr ē kī'ā) *Blessed*. The father of Zechariah, a friend of Isaiah 2:239
 Jebus (jē'būs) *Threshing-floor*. Original name of Jerusalem 6:61, 406
 Jebusites, Canaanite inhabitants of Jerusalem and vicinity 1:215

Jebusites (*Continued*)

David captures Jerusalem from 2:95
 Solomon makes bondsmen of 2:172
 Jecoliah (jēk ē lī'ā) *Enabled*. Mother of King Uzziah 2:233
 Jeconiah (jēk ē nī'ā) *God establishes*. Name applied to Jehoiachin, son of Jehoiakim 2:293
 Jedidiah (jēd ī dī'ā) *Beloved of the Lord*. The name given Solomon by the prophet Nathan 2:115
 Jeduthun (jē dū'thūn) *Praising*. The name of a musical guild 6:204, 206
 Jehdeiah (jē dē'yā) *Joy*. A herdsman of David 6:142
 Jehiel (jē hī'ēl) *Treasured*. One of David's musicians 6:204
 Jehoaddan (jē hō ād'ān) *Delight of God*. The mother of Amaziah 2:230
 Jehoahaz (jē hō'ā hāz) *God has taken*. The eleventh king of Israel 2:358
 Jehoahaz, the sixteenth king of Judah, deposed by Pharaoh-necho 2:283
 Jehoash (jē hō'āsh) *God-given*. Twelfth king of Israel. Also called Joash.
 Amaziah defeated by 2:232, 359
 Elisha's last message to 3:121
 fable of the thistle and the cedar 2:359; 6:247
 Jehoash, seventh king of Judah. *See* Joash (1)
 Jehohanan (jē hō hā'nān) *God-given*. Son of Tobiah the Ammonite 3:274
 Jehoiachin (jē hoy'ā kīn) *God establishes*. Eighteenth king of Judah, carried captive to Babylon 2:294
 Jeremiah's lament over 2:296
 released from prison 2:305
 Jehoiahi (jē hoy'ā dā) *God-known*. The father of Benaiah 2:55
 Jehoiahi, the chief priest who helped place Joash on the throne of Judah.
 Athaliah deposed and Joash enthroned by 2:222-227
 death and burial of 2:227
 restores religion of Israel 2:224-227
 son of, stoned by Joash 2:229
 Jehoiakim (jē hoy'ā kīm) *God confirms*. Seventeenth king of Judah, who persecuted the prophet Jeremiah.
 accession and reign 2:283, 284
 Egypt exacts tribute from 2:283
 Jeremiah's conflict with 2:284-287
 Jeremiah's denunciation of 2:288, 289
 Jeremiah's manuscript burned by 2:288
 Nebuchadnezzar subjects 2:284; 3:125
 Jehonadab (jē hōn'ā dāb) *God gave freely*. Formulator of the rules of the Rechabites; also called Jonadab 2:356; 6:252
 Jehoram (jē hō'rām) *God-exalted*. Ninth king of Israel, who was slain by Jehu.
 accession and reign of 2:340
 Elisha prophesies deliverance of 2:344, 345
 Jehu slays 2:349-361
 joins Jehoshaphat to defeat Moab 2:341-343
 lepers discover enemy gone 2:346
 Syria besieges 2:344-348
 water miraculously provided for 2:341-343
 Jehoram, fifth king of Judah, contemporary of Jehoram of Israel.
 accession and reign 2:218, 219
 Elijah denounces 2:219
 Jehoram, a priest sent by Jehoshaphat to teach the law 2:212; 6:218
 Jehoshaphat (jē hōsh'ā phāt) *God-judged*. Fourth king of Judah, who made an alliance with Israel.
 Ahab makes alliance with 2:213, 333-336
 appoints teachers and judges 2:212, 214
 biography 2:211, 212
 Jehoram makes alliance with 2:341-343
 prayer for help against enemies 2:215
 preparation for battle 2:216, 217
 Jehoshaphat, a scribe in the reigns of David and Solomon 2:101
 Jehoshaphat, father of Jehu 2:348

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōd; ūse, cūp; mōon, fōōt.

Jehosheba (jē hōsh'ē bā) *God-sworn*. The daughter of Jehoram, who hid the infant prince Joash 2:22; 6:43

Jehovah (jē hō'vā) *I am; the eternal living one*. The Hebrew name for God 2:385; 3:388

Jehovah-jireh (jē hō'vā-jī'rē) *God will provide*. Name of the place of Abraham's sacrifice 1:33

Jehovah-nissi (jē hō'vā-nī'sī) *God my banner*. Name of an altar erected by Moses after the defeat of Amalek 1:188

Jehovah-shalom (jē hō'vā-shā'lōm) *God is peace*. An altar erected by Gideon in Ophrah 1:297

Jehozadak (jē hōz'ā dāk) *Justice of God*. Father of Joshua, the high priest 3:246

Jehu (jē'hū) *God is he*. Tenth king of Israel. anointed secretly 2:348, 349
biography of 2:253, 392, 393
Elisha commanded to anoint 3:89
idolatry of 2:357
prophecy concerning 3:89
slays
 Ahaziah 2:221, 351
 Jehoram 2:349-351
 Jezebel 2:352
 priests of Baal 2:356, 357
 royal family of Ahab 2:254-356

Jehu, a prophet who denounced Baasha 2:321-322

Jehudi (jē hū'dī) *Jew*. An officer of Jehoiakim 2:287, 288

Jeiel (jē i'ēl) *God lives*. One of David's musicians 6:204

Jemimah (jē mī'mā) *Dove*. Job's daughter, born after his restoration to prosperity 4:373

Jephthah (jēf'thā) *Set free*. A Gileadite champion who sacrificed his daughter in fulfillment of a vow 1:318
Ammonites defeated by 1:316, 317
becomes leader of Israel 1:315
Ephraimites detected by "shibboleth" 1:318, 319
questions on 9:252

Jephunneh (jē fūn'ē) *Prepared*. The father of Caleb 1:216

Jerahmeel (jē rā'mē'ēl) *God pities*. An official of Jehoiakim 2:288

Jerahmeelites, a non-Israelite clan friendly to David 2:74

Jeremiah (jēr ē mī'ā) *Exalted of God*. Second of the greater prophets, whose ministry covers the reigns of Josiah, Jehoiakim and Zedekiah. Baruch publicly reads book of 2:286-288
biography of 2:279; 4:33-35
buys field in Anathoth 2:302, 303
call of 4:37, 38
carried to Egypt with refugees 2:307, 308
Hananiah's false prophecy rebuked 2:298, 299
Jehoiachin lamented by 2:296
Jehoiakim burns book of 2:288
Jehoiakim denounced by 2:288-299
Judah denounced by 2:267, 268
lessons and parables
 earthen bottle 2:284; 6:254
 field in Anathoth 2:302, 303
 linen girdle 6:250, 251
 potter and his pots 6:250
 Rechabites 6:252-254
 two baskets of figs 6:257
letter to exiles in Babylon 2:396, 297
Nebuchadnezzar releases 2:306
peace, peace, when there is no peace 4:118, 146
prophecies and teachings
 against corruption 4:117, 118, 144, 146
 against idolatry 2:309-311; 4:131, 132, 136, 138; 5:97, 98
 against mistreating the laborer 4:120
 against social iniquity 2:283
 concerning Jehoahaz 2:283
 destruction of Jerusalem 2:284, 285
 Israel's disloyalty to God 5:91-97
 new covenant 4:43, 378
 patriotic poetry 4:217-219, 229, 230, 234, 235
 restoration of Jerusalem 4:40-43
 woe to false prophets 5:99-102
put in the stocks 2:286

Jeremiah (Continued)

Rachel, weeping for her children 4:234

Zedekiah
advised to submit to Babylon by 2:297, 299, 300
casts him into a dungeon 2:300
keeps him in the court of the prison 2:301, 302

Jeremiah, father of Jaazaniah who was head of the Rechabites 6:252

Jeremiah, a Jew of Libnah, whose daughter was mother of Zedekiah 2:298

Jericho (jēr'ī kō) *Place of fragrance*. The first city conquered by the Israelites after crossing the Jordan.
Elijah and Elisha at 3:97
Elisha purifies waters at 3:103
Israelites cross the Jordan at 1:242
Jesus in 7:113
Joshua captures 1:249-252, 362
journey to 9:129, 130
parable of the Good Samaritan 7:356
Samaritans return the captives to 2:369, 370
Zedekiah captured in plains of 2:303

Jeroboam I (jēr ō bō'ām) *He shall be multiplied*. First king of Israel after the division of the kingdom.
Abijah's prophecies to 2:190, 191, 318
biography of 2:315, 316
death of his son 2:318-320
Egypt, flight to 2:191
idolatry of 2:316; 3:353-355
Shechem made capital of Israel 2:316
Solomon and 2:190, 191

Jeroboam II, thirteenth king of Israel
Amos denounces 2:363, 364
biography of 2:360, 361
reign of 2:362

Jerubbaal (jēr ūb bā'āl) *Let Baal contend*. A name given to Gideon 1:297

Jerubbesheth (jēr ūb bē'shēth) Father of Ahimelech 2:112

Jeruel (jēr rū'ēl) *Founded by God*. Wilderness where Jehoshaphat encountered the Ammonites 2:216

Jerusalem (jēr rū'ō'sā lēm) *Place of peace*. The capital of the Hebrew monarchy and of the kingdom of Judah.
ark brought to 2:97-100, 386
around the walls of 9:114-118
besieged by Sennacherib and miraculously delivered 2:248-256, 389
Christian church at 8:6-24
council at 8:79-82
David captures and reigns in 2:95
destruction of
 by Antiochus IV 3:298-300
 by Nebuchadnezzar, and Judah taken into captivity 2:299, 303-305
 Ezekiel prophecies 6:255, 256
 Jesus prophecies 7:132, 133, 383, 439
 Jeremiah prophecies 2:284
Egyptians attack, in reign of Rehoboam 2:203
interesting places in 9:118-122
Jesus
 cleanses the temple in 7:120-123
 first journey to 7:22, 23
 last journey to 7:105-115
 triumphal entry into 7:119, 120
 weeps over 7:120
Joshua kills Adoni-zedek, king of 1:260-264
journeys
 from Cairo to 9:111-114
 to Bethlehem and Hebron from 9:122-127
 to Dead Sea and Jericho from 9:127-131
 to Nazareth from 9:132-138
 to Samuel's country from 9:131-138
Judas Maccabeus recaptures 3:308-312
lament for Jerusalem 4:179, 180
made the center of worship 2:386
Nebuchadnezzar captures 2:294, 295
Paul
 after his conversion goes to 8:63
 at church council in 8:79-82
 defense before Sanhedrin in 8:131, 132

Jerusalem (*Continued*)

Paul (*Continued*)

rescued from mob in 8:129

rebuilding of

by returned exiles under Nehemiah 3:266, 277, 395

by returned exiles under Zerubbabel 3:237

rededication of 3:275-277

reforms of Ezra 3:285-292

Syria and Israel attack 2:368-370

temple of, *See* Temple

wall of

built by Solomon 2:171, 172

destroyed by Jehoash 2:359

rebuilt by Nehemiah 3:266, 277, 395

we have a strong city 4:26, 106

Jeshanah (jěsh'á ná) *Old*. A town taken from Jeroboam by Abijah 2:206

Jeshua (jěsh'ü á) *God is salvation*. A high priest, usually called Joshua. *See* Joshua (3)

Jeshurun (jěsh'ü rün) *Upright*. A poetic name for Israel 4:162, 174

Jesse (jěs'ě) *Gift of God*. A Bethlehemite, the father of David 2:22, 23, 27; 4:25, 26; 8:72

Jesus (jě'zús) *God is salvation*. The name given to the Saviour.

anointed by Mary 7:222

anointed by the woman in the home of Simon the leper 7:115

apostles

chosen by 7:59

sent out by 7:59

told of coming death of 7:97, 110

appearances after the resurrection

disciples, except Thomas 7:252

Mary Magdalene 7:252

Paul 7:165

seven disciples at Sea of Tiberias 7:253-257

Thomas and the disciples 7:253

two disciples on way to Emmaus 7:162, 163

women, the 7:161

ascension of 7:165

authority challenged 7:123-125

baptized by John the Baptist 7:39

beatitudes of 7:287, 318

betrayal by Judas Iscariot 7:143, 238

birth of 7:10

announced to shepherds 7:10, 11

annunciation to Mary 7:7

blasphemy, teaching on 7:71

bread of life 7:195, 406, 407

brothers do not believe in 7:201

brothers seek to call him home 7:71

buried by Joseph of Arimathea 7:157, 250

Caiaphas demands death of 7:221

Cana, miracle at 7:179

Capernaum, teaches in 7:44-46, 82

chief priests

bribe soldiers regarding resurrection 7:161

convict Jesus of blasphemy 7:144

examine 7:143, 144, 241

plot death of 7:136

seal and watch the sepulcher of 7:157

children and 7:106, 107

cleanses the temple 7:120, 121, 182, 430

crowned with thorns 7:151

crucifixion of 7:151-155, 247-250

death and resurrection foretold 7:97, 105

disciples, *See also* Apostles and Disciples

called 7:47-49, 176-179

defended against Pharisees 7:56-58

many desert Jesus 7:143, 196

divorce, teaching on 7:291, 402

Ephraim, the hiding place of 7:221

faith, teaching on 7:311-314

farewell messages 7:167, 228-235, 255-257

feast of tabernacles attended by 7:201-203

feet anointed by penitent woman 7:54, 55

for God so loved the world 7:183, 184

forgiveness, teaching on 7:294, 360-363, 385

found in temple with the teachers 7:22, 23

Galilee, preaches in cities of 7:80-82

Gethsemane, prays in garden of 7:141, 238

Jesus (*Continued*)

go ye and teach all nations 7:167

great commission 7:167

Greeks seek Jesus 7:225

Herod believes Jesus to be John the Baptist 7:83

Herod mocks Jesus 7:147

Holy Family flee to Egypt 7:16, 17

Holy Family return to Nazareth 7:18

home life of Jesus 7:24-32

humility, teaching on 7:363-368

I came not to call the righteous 7:53

I will make you fishers of men 7:48

immortality, teaching on 7:407, 408

instructs disciples in service 8:5

James and John

ask preferment 7:111, 112

called 7:49

rebuked by Jesus 7:106

Jerusalem

destruction foretold by 7:133

Jesus weeps over 7:120

triumphal entry into 7:119

John the Baptist

baptizes 7:39

commended by 7:67

his disciples follow 7:176

his disciples sent to 7:66

Joseph of Arimathea obtains body of 7:157, 250

journeys of, passion week 7:116, 117

Judas

bargains to betray 7:136

betrays with a kiss 7:143

treachery foretold by 7:137

last supper 7:136-139, 228

last words 7:153-155, 248

love one another 7:292, 299, 311, 355-358

Mary and Martha entertain 7:112, 113

Messiahship of, *See* Messiah

miracles of

blind and dumb demoniac healed 7:69

blind Bartimeus restored 7:113

blind man cured 7:96

centurion's servant healed 7:64

deaf and dumb boy healed 7:100, 101

deaf and dumb man cured 7:95

draught of fishes, first 7:49

draught of fishes in unbroken net 7:255

dumb demoniac cured 7:78

feeds five thousand 7:90, 190

feeds four thousand 7:96

fig tree cursed 7:120

Gennesaret, heals multitude at 7:92

high priest's servant restored 7:143, 241

infirm man at pool of Bethesda healed 7:197

insane man of the tombs healed 7:73

Jairus' daughter raised from the dead 7:76

Lazarus raised from the dead 7:219-221

leper healed 7:46

man born blind healed 7:208

man with dropsy cured 7:103

man with unclean spirit restored 7:44

nobleman's son healed 7:188

paralytic healed 7:46

Simon's wife's mother healed 7:45

stills the tempest on Galilee 7:73

Syrophenician woman's daughter healed 7:95

ten lepers healed 7:105

tribute money obtained from fish 7:398, 399

two blind men restored 7:78

walks on the sea 7:91, 193

water turned to wine 7:179

widow of Nain's son raised from the dead 7:64

withered hand restored 7:59

woman who touched his garment healed 7:76

woman with infirmity healed 7:102

mother, *See* Mary, mother of Jesus

mother and brothers seek Jesus 7:71

mother committed to John's care 7:153, 248

my yoke is easy 7:85

Nazareth rejects 7:78-80

Nicodemus

defends 7:203

embalms body of 7:250

Jesus (*Continued*)Nicodemus (*Continued*)

- visits by night 7:182
- officers sent to arrest 7:202, 203
- Olivet
 - Jesus and disciples go to 7:139
 - Jesus makes triumphal entry from 7:119
 - Jesus there during passion week 7:117
- parables, *See* Parables of Jesus
- passover feast attended by 7:136, 137, 224
- peace I leave with you 7:235
- people would make him king 7:193
- Paul on
 - Christ, the corner stone 8:216
 - example of 8:242
 - love of 8:203, 213
 - Redeemer 8:199, 206, 210
 - source of spiritual life 8:205, 206
- Peter
 - called 7:47, 177
 - calls Jesus the Christ 7:97, 197
 - denies his Lord 7:144, 145
- Pharisees
 - answered regarding that which defiles 7:93
 - challenge Jesus' authority 7:123-125
 - criticize healing on the Sabbath 7:102, 103
 - criticize plucking grain on the Sabbath 7:58
 - denounced by Jesus 7:128-130
 - desire a sign 7:83, 84
 - question Jesus about tribute to Caesar 7:125
 - questioned about the Christ by 7:127, 128
- Philip and Nathanael called 7:49, 177, 178
- Pilate
 - acquits 7:147
 - delivers to be crucified 7:151
 - offers to release 7:150
 - sends Jesus to Herod 7:147
 - poor widow's generosity praised by 7:131, 391
 - prayers of 7:235-238, 203, 294, 317
 - presentation in the temple 7:13
 - prophecies concerning, by
 - John the Baptist 7:37-39, 174-176, 180-182
 - Simon 7:13
 - questions on
 - life of 9:265-269
 - teachings of 9:269-271
 - repentance, teaching on 7:376, 377
 - resurrection of 7:159-161, 250-253
 - reveals his identity and coming death 7:97
 - rich young man and 7:108
 - ruler of synagogue rebuked 7:102
 - Sadducees question Jesus regarding the resurrection 7:126, 127
 - Samaritan woman converted 7:184-188
 - sepulcher
 - found open 7:159-161, 250
 - guards of, bribed by priests 7:161
 - Peter and John visit 7:251
 - sealed and guarded 7:157
 - sermon on the mount 7:287-300
 - seventy disciples sent out 7:109
 - shepherds visit 7:10, 11
 - Simon recognizes infant as Messiah 7:13
 - Simon and Andrew called 7:47, 177
 - Simon the Cyrenian carries cross of 7:151
 - Simon the Pharisee entertains 7:53-55
 - soldiers mock 7:151
 - stoning of, threatened 7:207, 215-217
 - stories about Jesus, for children
 - boyhood of MBB:231
 - children and MBB:247
 - heals nobleman's son MBB:243
 - in the temple MBB:225
 - picture life of MBB:31-51
 - poems and stories about MBB:269-277
 - triumphal entry into Jerusalem MBB:257
 - teachings of 7:283-408
 - temple cleansed by 7:120-123, 430
 - temptation in the wilderness 7:41
 - test of discipleship 7:349-354
 - thou art my beloved Son 7:39
 - transfiguration 7:99

Jesus (*Continued*)

- trials
 - before Annas and Caiaphas 7:144, 241
 - before Pilate and Herod 7:147-151, 243-247
 - before the Sanhedrin 7:144
- twelve disciples sent out 7:89
- washes disciples' feet 7:228
- wealth, teaching on 7:294, 375, 385-391
- weeps over Jerusalem 7:120
- widow's mite 7:131, 391
- wise men visit 7:14
- women at tomb of 7:159-161
- words on the cross 7:153-155, 248
- Zaccheus the publican entertains 7:113-115
- Jesus, the only mediator, a sermon to the Hebrews 7:263-280
- Jether (jě'thēr) *Excellence*. Son of Gideon 1:305
- Jether, the father of Amasa 2:163
- Jethro (jěth'rō) *Excellence*. A Kenite priest, the father-in-law of Moses. Also called Hobab and Reuel.
 - daughter Zipporah given to Moses 1:145
 - Moses works for 1:146
 - visits and advises Moses 1:205, 206
- Jezaniah (jěz ā nī'ā) *God hears*. A Jewish captive 2:307
- Jezebel (jěz'ē bēl) *Chaste*. The Phœnician wife of Ahab, who established Baal-worship in Israel.
 - biography 2:326
 - death of 2:351, 352
 - Elijah
 - condemns 3:95
 - flees from 3:86
 - slays prophets of 3:84
 - Naboth stoned by command of 3:93, 387
 - prophets of the Lord slain by 3:79
- Jezrahiah (jěz rā hī'ā) *God will shine*. The leader of the singers at the dedication of the wall of Jerusalem 3:277
- Jezreel (jěz'rē'ēl) *God soweth*. A valley leading into the plain of Esdraelon 1:365; 3:386
- Gideon defeats Midianites in 1:298-303
- Jezreel, a city on Mount Gilboa, the royal residence of Ahab 3:386
- Ahab and Jezebel at 3:89-94
- Ish-bosheth king over 2:88
- Israelites camp at fountain near 2:82
- Jehu slays Jehoram and Jezebel at 2:348-352
- Joab (jō'āb) *God our Father*. A nephew of David and commander of his army.
- Abner
 - holds tournament at Gibeon with 2:88
 - kills brother of 2:90
 - treacherously slain by 2:92
- Absalom slain by 2:138
- Absalom's return sought by 2:124-127
- Adonijah aided by 2:150
- Amasa made general in place of 2:145
- Amasa slain by 2:149
- Ammonites defeated by 2:102
- David makes him general 2:88, 101
- pursues Sheba 2:149
- Solomon orders death of 2:163
- Joah (jō'ā) *God-brother*. Hezekiah's recorder 2:250
- Joanna (jō ān'ā) *The gracious gift of God*. One of the women who ministered to Jesus 7:89
- Joash (jō'āsh) *God-given*. Seventh king of Judah; sometimes called Jehoash.
 - biography of 2:224, 225
 - Jehoiaada crowns him king 2:223
 - Jehosheba saves life of 2:222
 - servants murder 2:230
 - Syrian king defeats 2:229
 - temple restored by 2:225-227
 - Zechariah slain by 2:229
- Joash, another name for Jehoash, twelfth king of Israel. *See* Jehoash (1)
- Joash, the father of Gideon 1:295, 297
- Joash, a son of Ahab 2:335
- Joash, an officer of David 6:158
- Job (jōb) *Afflicted*. The chief character of the book of Job, noted for his faithfulness to God under affliction.

Job (*Continued*)

apology for his attitude towards God 4:370
 curse of 4:283-286
 defends his integrity 4:291-297, 336, 339-345
 descriptions
 behemoth 4:365
 horse 4:364
 leviathan 4:366-368
 storm 4:356
 weather 4:357, 358, 360-362
 when the morning stars sang together 4:359
 five disasters of 4:279-281
 friends debate with, *See* Bildad, Elihu, Eliphaz,
 and Zophar 4:286-358
 God answers out of the whirlwind 4:358-368
 God blesses 4:372, 373
 questions on 9:261
Jochebed (jōk'ē bēd) *Glorified*. The mother of
 Moses 6:41
Joel (jō'ēl) *The Lord God*. One of the minor
 prophets
 locust plague and its lesson 4:99-105
Joel, a judge, son of Samuel 1:337
Johanan (jō hā'nān) *Gift of God*. A Judahite cap-
 tain who led Jeremiah and other Jews into
 Egypt 2:307, 308, 391
John, *Gift of God*. Brother of Judas Maccabeus
 3:301
John, apostle, son of Zebedee
 angel delivers from prison 8:18
 Apocalypse 8:379-412
 appointed one of the twelve apostles 7:59
 asks for preeminence 7:111
 at crucifixion of Jesus 7:153
 at Gate Beautiful with Peter 8:12
 at raising of Jairus' daughter 7:76
 at sepulcher after the resurrection 7:251
 at transfiguration of Jesus 7:99
 biographical note 7:61
 called to be a disciple 7:49
 desires revenge on Samaritan village 7:106
 doom songs of Babylon 8:397-400
 Gamaliel defends 8:19
 Gospel of 7:173-257
 imprisoned at Jerusalem 8:13
 Jesus appears to, after resurrection 7:254
 Jesus commits his mother to care of 7:153, 248
 letter to Gaius 8:328
 letter to lady 8:329
 literary style of 7:435, 436
 messages to the seven churches 8:177-186
 on Christian love 8:290, 291
 Revelation to 8:379-412
 son of thunder 7:59, 426
 visions at Patmos
 Creator 8:383
 four horsemen 8:386
 heavenly Jerusalem 8:405
 judgment 8:403
 marriage supper 8:400-402
 servants of God 8:391
 Son of man 8:381
 vengeance for martyrs 8:389
 the victorious 8:396
 war in heaven 8:394
John, the father of Eupolemus 3:321
John, the son of Simon the Maccabee 3:333-335
John, kinsman of Ananias, the high priest 8:13
John the Baptist, the forerunner of Jesus 7:414, 415
 baptized Jesus 7:39, 176
 beheaded 7:69, 82
 Herod reproved by 7:67
 Jesus praises 7:67
 preaches in the wilderness 7:37, 174-176
 sees Spirit descend on Jesus 7:176
 sends message to Jesus from prison 7:66
Joiada (jōy'ā dā) *God has known*. One of two men
 who repaired one of the gates of Jerusalem 3:269
Joiada, the son of Eliashib 3:282
Jonadab (jōn'ā dāb) *God-impelled*. *See* Jehonadab
Jonah (jō'nā) *Dove*. A prophet of Israel, commis-
 sioned to denounce Nineveh.
 biography of 3:191, 393

Jonah (*Continued*)

cast into the sea 3:195
 disobeys God's command 3:193, 194
 Jesus refers to 7:83, 84
 lesson of the gourd 3:199, 200
 Ninevites repent 3:197
 obeys second command 3:197
 questions on 9:258
Jonas (jō'nās) *Dove*. The father of Peter 7:255
Jonathan (jōn'a thān) *Whom God gave*. Son of
 Saul and friend of David.
 breaks Saul's fast day 2:18
 condemned to death and saved 2:19
 friendship with David
 beginning of 2:36
 covenant of 2:45
 David buries him in Kish 2:108
 death mourned by David 2:85, 86
 helps David escape 2:46
 life of David saved by 2:47
 pledge renewed 2:59
 rousts Philistine garrison 2:16, 17
 slain in battle 2:83
 son of, befriended by David 2:109
Jonathan, a priest of the tribe of Dan 3:70
Jonathan, nephew of David; slays a giant 2:103
Jonathan, son of Abiathar
 loyalty to David 2:130, 135
 loyalty to Adonijah 2:154
Jonathan, brother of Judas Maccabeus 3:301
 buries Judas 3:323
 helps Judas rescue Jews of Galilee 3:312, 313
 leadership of 3:324-330
 succeeds Judas as leader 3:324
Joppa (jōp'ā) *Fair*. Modern Jaffa; the principal
 seaport of south Palestine.
 cedars brought to 2:170
 Jonah sails from 3:193
 Jonathan captures 3:324
 Peter raises Dorcas from the dead at 8:30
 Peter's vision at 8:33
Joram (jō'rām) *God is exalted*. Son of Toi 2:100
Joram, 2:221, 340 *See* Jehoram (1)
Jordan (jōr'dān) *The descender*. The principal
 river of Palestine 1:361
 children of Israel pass through 1:242-246
 David crosses in flight from Absalom 2:135
 Elijah divides waters of 3:97
 Jesus is baptized in 7:39, 176
 Joshua divides waters of 1:242
 Judah conducts David across 2:145
 Lot chooses plain of 1:7
 Naaman is healed in waters of 3:113
Joseph (jō'zēf) *May God add*. Son of Jacob and
 Rachel; sold into slavery in Egypt, he later
 became second in power to Pharaoh
 Benjamin summoned by 1:106
 biography of 1:87, 88
 birth of 1:73
 brothers
 come to Egypt for food 1:104, 105
 forgiven by 1:118, 132
 plot to kill 1:90, 91
 sell into slavery 1:91-95
 tested by 1:105-107
 buries his father in Canaan 1:131, 132
 children of 1:104
 children's story of MBB:323-348
 coat of many colors 1:89
 death of 1:135
 dreams of 1:89
 dreams of butler and baker interpreted 1:96-98
 dreams of Pharaoh interpreted by 1:98-102
 famine in Egypt 1:102-104
 food administrator for Egypt 1:123-125
 Jacob
 and family brought to Egypt by 1:118-123
 blesses 1:129; 4:172
 blesses children of 1:129
 presented to Pharaoh by 1:123
 visited by Joseph at time of death 1:127
 map of journeys 1:55
 Potiphar imprisons 1:96

Māke, lād, fār, sofā; ēve, lēnd, hār; light, cīty; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Joseph (*Continued*)

- Potiphar's overseer 1:95
 questions on 9:250
 reveals himself to his brothers 1:117, 118
 wife of 1:103, 349, 352
- Joseph**, the husband of Mary, mother of Jesus 7:7
 goes to Bethlehem to be taxed 7:10, 11
 leaves Galilee for Egypt 7:16
 returns to Nazareth 7:18
- Joseph**, s:17. *See* Barnabas
- Joseph**, called Barsabbas, a candidate for apostle-
 ship vacated by Judas Iscariot 8:6
- Joseph**, an officer of Judas Maccabeus 3:313
- Joseph of Arimathea**, in whose sepulcher Jesus' body was laid 7:157, 250, 434
- Joses** (jō'sēz) *Increase*. A brother of Jesus 7:80
- Joses**, a brother of James the Less 7:155
- Joshua** (jōsh'u ā) *God is salvation*. The successor of Moses as leader of Israel.
 Achan condemned by 1:254
 Ai captured by 1:252-257
 Amalek, battle with 1:187, 188
 Amorite kings defeated by 1:261
 biography of 1:234, 235
 Caleb and, sent as spies into Canaan 1:214-216
 chosen to succeed Moses 1:228
 commands sun and moon to stand still 1:262
 death and burial of 1:272
 farewell message of 1:268-272
 Gibeonites deceive 1:257-260
 Jericho besieged and destroyed by 1:249-252
 leads Israelites across Jordan 1:242
 minister to Moses 1:203
 questions on 9:251, 252
 Rahab saved by 1:251, 252
- Joshua**, governor of Jerusalem in the reign of Josiah 2:274
- Joshua**, a high priest who, with Zerubbabel, laid the foundations of the temple.
 altar in Jerusalem rebuilt by 3:243
 temple rebuilt by Zerubbabel and 3:247-253
 Zechariah's prophecy regarding 3:255-257, 395
- Joshua**, a Beth-shemite into whose field the ark was brought 3:349
- Josiah** (jō'si'ā) *God heals*. The fifteenth king of Judah.
 accession and reign 2:269, 270
 biography of 2:268, 269
 book of the law read to 2:271
 death and burial of 2:282
 idolatry abolished by 2:270, 272-274
 Jeremiah and 2:279, 280
 mourning for 2:282
 Necho II, battle with 2:280-282; 9:176
 passover reestablished 2:275
 reforms of 2:270-277
 temple repaired by 2:270
 Zephaniah and 2:278
- Jotham** (jōt'bā) *Pleasantness*. Town in Judah 2:268
- Jotham** (jō'thām) *Perfection of God*. Son of Gideon 1:308, 309
- Jotham**, the tenth king of Judah 2:236
- Jozadak** (jōz'ā dāk) 3:243. *See* Jehozadak
- Jubal** (jōō'bāl) *Ram's horn*. The inventor of musical instruments 3:20
- Jubilee**, year of 6:386
- Judah** (jōō'dā) *Praise*. A son of Jacob and Leah.
 advises selling Joseph to Ishmaelites 1:93
 Jacob blesses 4:169
 offers security for Benjamin 1:108
 pleads with Joseph for Benjamin 1:115-117
- Judah**, tribe of
 David king over 2:87, 95
 loyal to Rehoboam 2:201
 men of, join David at Ziklag 2:57
 princes of, at rededication of wall 3:277
 restores David to kingdom 2:145
 supports David against house of Saul 2:88
- Judah**, the southern kingdom, composed of Judah, Benjamin, Simeon, and part of Dan, which remained loyal to Rehoboam. It had nineteen kings and lasted 389 years until reduced by Nebuchadnezzar, 586 B.C. 2:199-313

Judah (*Continued*)

- Ahaz
 attacked by Israel and Syria 2:237, 238, 388
 defeated by Edomites and Philistines 2:240
 vassal to Tiglath-pileser of Assyria 2:240
- Ahaziah allied with Jehoram 2:220, 221, 351
- Amaziah
 defeated by Israel 2:232
 defeats Edomites 2:231
 dismisses mercenaries of Israel 2:230, 231
- Ammonites defeated by Jehoshaphat 2:215-217
- Ammonites tributary to 2:233, 236
- Antiochus despoils Jerusalem 3:298-301
- Asa
 allied with Ben-hadad against Israel 2:209
 defeats Ethiopians 2:207
 political policy of 2:206
- captivity in Babylon 2:294, 295, 303-305
 causes of division of the kingdom 2:387, 388
 chronological table of kings 2:196-198
 forbidden to fight against Israel 2:202
- foreign nations and 2:197, 198
- Ilabakkuk and 2:292
- Hezekiah's resistance to Assyria 2:248-256, 289
- idolatry, laws against 2:276. *See also* Idolatry
- Isaiah, *See also* Isaiah
 adviser of kings 2:235
 political policy of 2:237, 243
- Israel defeated by 2:204-206, 209
- Israel defeats 2:232, 237
- Jehoahaz carried captive to Egypt 2:283
- Jehoiachin carried captive to Babylon 2:283
- Jehoiakim vassal to Egypt 2:283
- Jehoiakim vassal to Nebuchadnezzar 2:284
- Jehoram defeats Edomites 2:219
- Jehoshaphat
 allied with Ahab against Syria 2:213
 allied with Jehoram against Moab 2:341
 political policy of 2:211
- Jeremiah, *See also* Jeremiah
 messages of 2:279
 political policy of 2:284-288, 297, 307, 308
- Jerusalem, *See* Jerusalem
- Joash and Syria 2:229
- Josiah killed in battle 2:280-282
- Josiah's political policy 2:269
- Manasseh carried captive to Babylon 2:266
- Manasseh's political policy 2:265
- map of captivities 2:312
- map of kingdoms of Israel and Judah 3:73
- Micah exposes corruption in 2:263
- Nahum prophesies fall of Nineveh 2:289
- Nebuchadnezzar carries into captivity 2:305
- outline history of 2:196-198
- physical advantages cause survival of 2:313
- political parties in 2:268
- political policy of kings 2:237
- prophets in 2:196-198
- questions on kingdom of 9:254, 255
- reforms
 Asa 2:206, 207
 Hezekiah 2:246
 Jehoiaada 2:224
 Joash 2:225-227
 Josiah 2:269-278
- Rehoboam vassal to Egypt 2:203
- remnant go to Egypt 2:308-311
- Sennacherib before Jerusalem 2:248-256, 389
- Uzziah defeats Philistines 2:233
- Zedekiah
 political policy of 2:297
 taken captive to Babylon 2:303, 304
 vassal to Nebuchadnezzar 2:297
- Zephaniah encourages Josiah 2:278
- Judas** (jōō'dās) *Praise*. The disciple called Iscariot, who betrayed Jesus.
 at the last supper 7:225, 229
 bargains to betray Jesus 7:136
 betrays Jesus 7:143, 238
 chosen one of twelve apostles 7:59
 complains of waste of ointment 7:223
 remorse and suicide of 7:151
- Judas**, a brother of Jesus 7:80

Make, lād, fār, sofā; ēve, lënd, hēr; light, efty; cōld, cōrd, pōd; ūse, cūp; mōon, fōot.

Judas, a Galilean leader of insurrection 8:20
Judas, a Jew of Damascus in whose house Paul lodged 8:59
Judas, son of Simon and nephew to Judas Mac-cabeus 3:333-335
Judas Barsabbas, a disciple who accompanied Paul to Antioch 8:81
Judas Maccabeus, leader of the Jewish revolt against Syria.
 Apollonius slain by 3:306
 biography of 3:293-295
 Edomites defeated by 3:312
 engagements with Timotheus 3:313-316
 final issue between Jewish law and Greek culture 3:397
 killed in battle with Bacchides 3:322, 323
 Lysias defeated by 3:308-311, 399
 makes treaty with Rome 3:320-322, 399
 Nicanor defeated by 3:316-320
 rescues Jews of Gilead 3:312, 313
 Seron defeated by 3:307
 succeeds his father as leader of revolt 3:305, 306
 temple rededicated by 3:311, 312, 399
Judea (jōō dē'ā) *Praise*. The southern district of Palestine, which with Samaria and Galilee comprised the Roman province of western Palestine 7:10, 66, 71
Judges
 development of function of 6:410, 411
 Isaiah on corrupt judges 4:126, 127
 map, period of the 1:274
 Old Testament selections on 6:207-209
 period of the 1:277-338
Judgment of others, Christ's teaching on 7:298, 363
Judith (jōō'dīth) *Praise*. Wife of Esau 1:65
Judith, the heroine who slew the Babylonian general, Holofernes 3:201-220
 questions on 9:258
Julia (jōōl'yā) *Curled*. A Christian woman at Rome 8:322
Julius (jōōl'yūs) *Curled*. A Roman centurion who took Paul and other prisoners to Rome 8:145-148
Junias (jōō'nī'ās) *Youth*. A Christian at Rome; a friend of Paul 8:321
Juniper tree, Elijah under 8:86, 386
Jupiter (jōō'pī tēr) *Father Jove*. The chief of the Roman gods.
 Barnabas thought to be 8:77
Justice and injustice
 proverbs on 6:278, 279
 selections from the prophets 4:119-130, 147-150
Justus (jūs'tūs) *Just*. Surname of Joseph (5) 8:6
Justus, the host of Paul at Corinth 8:101
Justus, a companion of Paul in his first Roman imprisonment 8:157

K

Kabzeel (kāb'zē ēl) *Assembly of God*. A town in the extreme south of Judah 2:55
Kadesh (kā'dēsh) *Holy*. A place in southern Judah where Moses brought forth water from the rock 1:357
 Abraham at Gerar near 1:25
 Assyria captures 2:370
 Miriam dies at 1:218
 spies sent from 1:215, 225
Kadesh-barnea (kā'dēsh-bār'nē ā) *Holy*. 1:225 *See* Kadesh
Kareah (kā'rē'ā) *Bald*. Father of Johanan 2:307
Karnak, inscriptions on temple of 9:175
Kedar (kē'dār) *Dark-skinned*. A nomadic people living east of Palestine 4:215; 6:197
Kedesh (kē'dēsh) *Sacred*. A city of refuge; the home of Barak 1:283; 6:332
Kedesh-naphtali (kē'dēsh-nāf'tā lī) Same as Kedesh 1:283
Keilah (kē'lā) *Fortification*. A city of Judah which David delivered from the Philistines 2:57-59
Kenan (kē'nān) *Owner*. Son of Enosh 3:16

Kenaz (kē'nāz) *Hunting*. Father of Othniel and ancestor of the Kenizzites 1:278
Kenites (kē'nīts) *Smiths*. A tribe of Midian friendly to Israel 2:74
Kenizzites (kē'nīz its) *Hunters*. A clan of southern Judah and Edom 1:264
Keren-happuch (kēr'en-hāp'ūk) *Horn of beauty*. The youngest daughter of Job 4:373
Keziah (kē zī'ā) *Scraped off*. A daughter of Job 4:373
Kidron (kīd'rōn) *Turbid*. A brook or ravine between Jerusalem and Olivet.
 David crosses 2:128
 Jesus crosses 7:238
 Josiah burns idols at 2:274
Kindness, Bible references on 9:38, 39
King going to war, parable of 7:323
Kingdom divided against itself, parable of 7:70
Kingdom of God
 Jesus describes 7:317-339
 Jesus on devotion to 7:294-303
 the celestial 8:438
Kingdom of the North, *See* Israel, the northern kingdom.
Kingdom of the South, *See* Judah, the southern kingdom.
Kir (kīr) *Fortress*. An Assyrian city to which Tiglath-pileser carried the captives of Damascus 2:240
Kir-hareseth (kīr-hār'ēsēth) *Brick fortress*. A city of Moab taken by Jehoram 2:343
Kiriath-arba (kīr'ī āth-ār'bā) *City of Arba*. The early name of Hebron 1:35, 86
 city of refuge 6:332
Kiriath-huzoth (kīr'ī āth-hū'zōth) *City of streets*. Place where Balaam blessed Israel 3:41-45
Kiriath-jearim (kīr'ī āth-jē'ā rīm) *City of forests*. A city of the Gibeonites, from which David brought the ark 3:349, 350
Kish (kīsh) *A bow*. The father of Saul 2:5, 108
Kishon (kīsh'ōn) *Very crooked*. A river of northern Palestine, where Barak defeated Sisera 1:283; 3:84
Kittim (kīt'im) *Breaking small*. Name applied to the island of Cyprus, the first trading post of the Phoenicians on the Mediterranean 6:237
Kohathites (kō'hāth its) *Assembly*. One of the divisions of the Levites 2:216; 6:226
Kohleth (kō hēl'ēth) *Sage*. A title applied to the writer of the Book of Ecclesiastes 4:254
Korah (kō'rā) *Bald*. Leader of a rebellion against the authority of Moses 1:209, 210
Korahite (kō'rā hit) *Bald*. A member of a temple guild 2:216; 6:226

L

Laban (lā'bān) *White*. Brother of Rebekah and father of Leah and Rachel.
 Eliezer and 1:45-49
 Jacob
 bargains for Rachel with 1:70
 deceived by 1:71
 makes covenant with 1:76
 pursued by 1:74
Laborers, *See also* Work
 against oppression of 4:119, 120
 in the vineyard, parable of 7:331
 laws protecting 6:319
 Paul on duties of 8:309, 336
Lachish (lā'kīsh) *Impregnable*. A town in the south of Judah.
 Amaziah slain at 2:232
 Joshua captures 1:261-264
 Sennacherib captures 2:250
Lahmi (lā'mī) *My bread*. The brother of Goliath, slain by Elhanan 2:103
Laish (lā'īsh) *Lion*. A small Phoenician town captured by the Danites and called Dan 3:69, 358
Laish, the father of Palti 2:43
Lamech (lā'mēk) *Healthy*. Son of Methuselah and father of Noah 3:20

Make, lād, fār, sofā; ēve, lēnd, hēr; light, city; cōld, cōrd, pōd; ūse, cūp; mōon, fōot.

Laodicea (lā'ōd lī'sē'ā) *Just people*. A city of Asia Minor, seat of one of the seven churches 8:183, 184

Lappidoth (lāp'īdōth) *Torches*. The husband of Deborah the prophetess 1:283

Lasea (lā'sē'ā) A city in Crete 8:145

Last supper, Jesus and the disciples at 7:136-139, 228-238; 8:372

Law
book of the, discovered by Hilkiah 2:271, 272, 276, 390
classification of Mosaic 6:301-341
Ezra reads the 3:287, 288, 396, 397
Jesus on the fulfilment of the 7:288, 299, 393-399
Moses given tables of 1:192-202
Moses' summary of 5:77-84, 88-91
obedience to 6:339-342
Paul on the 8:199-201, 209

Lawsuits, Paul's caution against 8:316

Lazarus (lāz'ā rūs) *Help of God*. The brother of Mary and Martha, whom Jesus raised from the dead 7:221

Lazarus and the rich man, parable of 7:375

Laziness, proverbs on 6:109, 110, 146, 147

Leah (lē'ā) *Languid*. Daughter of Laban, married to Jacob 1:70, 73, 81, 130

Leaven, parable of the 7:336

Leaven of the Pharisees, parable of the 7:392

Lebanon (lēb'ā nōn) *Very white*. Two mountain ranges in northern Syria 1:237; 4:14; 9:141
cedars of 1:309; 2:166, 170; 6:412

Lebonah (lē bō'nā) *Frankincense*. A place near Shiloh 6:95

Legion of devils cast out by Jesus 7:74

Lehi (lē'hī) *Jawbone*. 3:54 See Ramath-lehi

Lepers
four, who discover the flight of the Syrians 2:346
Simon the leper entertains Jesus 7:115
ten, cleansed by Jesus 7:105

Leprosy
Gehazi punished with 3:115
Naaman healed by Elisha 3:111-115
Uzziah punished with 2:235

Levi (lē'vī) *Joined*. Son of Jacob and Leah and ancestor of the Levites 6:225

Levi, See Matthew, the apostle 7:53, 420

Leviathan (lē vī'ā thān) *Aquatic monster*. A large animal, evidently a crocodile 4:366-368

Levites (lē'vīts) *Associated*. A priestly tribe descended from Levi 3:66, 67
ark carried by 1:242; 2:97, 129
duties of 6:225, 226
Moses blesses 4:173

Libertines, synagogue of 8:22

Liberty 8:239, 254, 431

Libnah (līb'nā) *Whiteness*. A city besieged by Sennacherib 2:254

Light of the world, Jesus the 7:173, 203, 406

Lilies of the field 7:296, 387, 437

Linen girdle, Jeremiah's lesson of 6:250

Lioness and the two young lions, Ezekiel's parable of 6:240, 241

Locusts, plague of
in Egypt 1:169
in Judah 4:99-102

Lo-debar (lō-dē'bār) *Pastureless*. The retreat of Mephibosheth until David summoned him to court 2:109

Lois (lō'īs) *Pleasing*. Grandmother of Timothy 8:339

Lord, day of the 4:9

Lord's prayer 7:294

Lord's supper 8:372 See also Last supper

Lost coin, parable of 7:309

Lost sheep, parable of 7:305

Lost sheep, story of, for children MBB:253

Lot (lōt) *Covering*. The nephew of Abraham, who dwelt in Sodom 1:5
Abraham rescues from four kings 1:11, 12
angels entertained by 1:21-23
chooses the plain of the Jordan 1:7
saved from destruction in Sodom 1:21-25
wife turned to a pillar of salt 1:25

Love

Bible references on 9:39
bond of perfectness 8:161
first law 5:77, 79, 88; 8:238, 239, 290, 291
Jesus on 7:292, 311, 355-358
Paul's discourse on 8:236-239
Thomas à Kempis on 8:430

Loyalty, Bible references on 9:39

Lubim (lū'bīm) *Inhabitants of a dry land*. An ancient people living west of Egypt 2:209; 4:47

Lucifer (lū'sī fēr) *Light-bearer*. A symbolical representation of the king of Babylon 4:202, 382

Lucius (lū'shī ūs) *Born in daytime*. A prophet and teacher at Antioch, Syria 8:69, 323

Luke (lūk) *Luminous*. A companion of Paul; author of the third Gospel and probably of the Book of Acts 8:157, 168

Luz (lūz) *Almond tree*. The old Canaanite city later known as Bethel 1:67, 85, 127

Lycaonia (līk ā'ō'nī ā) *Wolf land*. A Roman province of Asia Minor visited by Paul 8:75-77

Lycia (līs'ī ā) *Great heat*. A district of Asia Minor visited by Paul 8:145

Lydda (līd'ā) *Strife*. A town southeast of Joppa, where Peter healed Aeneas 8:29

Lydia (līd'ī ā) *Descendants*. A district of Asia Minor 3:320; 8:5, 107

Lydia, a woman of Thyatira converted by Paul 8:59

Lying, proverbs on 6:133, 134

Lysias (līs'ī ās) *Liberating*. A Syrian general defeated by Judas Maccabaeus 3:307-311, 399

Lysias, chief captain of the Roman garrison at Jerusalem, who rescued Paul 8:129-136

Lystra (līs'trā) *That dissolves*. A city of Galatia where Barnabas and Paul were worshiped as gods 8:75-77, 85

M

Maacah (mā'ā kā) *Oppression*. A small kingdom east of the Sea of Galilee, which aided David against the Ammonites 2:102

Maacah, wife of Rehoboam; deposed by her grandson Asa because of idolatry 2:203, 208

Maachah (mā'ā kā) *Oppression*. The father of Achish, king of Gath 2:164

Maaseiah (mā ā'sē'yā) *Work of the Lord*. Father of Zephaniah, a priest in the reign of Zedekiah 2:300

Maccabees 9:188-190
genealogy 3:401
questions on 9:259
story of 3:297-338

Maccabaeus (māk ā bē'ūs) *The hammerer*. Surname of Judas, son of Mattathias. His family and descendants are called Maccabees.
biography of 3:293-295
career of 3:306-323

Macedonia (mās ē dō'nī ā) *Extended*. A province northwest of the Aegean Sea, the scene of Paul's first missionary work in Europe 8:85, 88, 421

Machir (mā'k'īr) *Sold*. A powerful sheik living east of Jordan, friendly to Saul and David 2:109, 136

Machir, tribe of, aids Barak 1:290

Machpelah (māk pē'lā) *Double*. Abraham's burial cave at Hebron 1:36-38, 51, 130

Magdala (māg'dā lā) *Tower*. Town west of the Sea of Galilee, known as the home of Mary Magdalene 7:96

Magdalene, See Mary Magdalene

Magnificat, the 7:9, 10; 8:351-353

Mahabalel (mā hā'lā lēl) *Praising God*. Son of Kenan 3:16

Mahanaim (mā hā nā'īm) *Two camps*. A city east of Jordan named by Jacob 1:76
David flees to 2:136
Ish-bosheth made king at 2:88
Joab pursues Abner to 2:90

Maher-shalal-hash-baz (mā'hēr-shāl'al-hāsh'h-bāz) *Swift booty, speedy spoil*. The symbolic name

Make, lād, fār, sofā; ēve, lēnd, hēr; light, ēty; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Maher-shalal-hash-baz (*Continued*)

which Isaiah gave his son to signify the defeat of Rezin and Pekah by Assyria 2:239

Mahlah (mā'lā) *Disease*. A daughter of Zelophehad 6:50

Mahlon (mā'lōn) *Sickly*. Son of Naomi; husband of Ruth 3:155

Mahol (mā'hōl) *Dancing*. Father of the four wise men, Ethan, Heman, Calcol, and Darda 2:166

Makkedah (mā kē'dā) *Place of shepherds*. A Canaanite city where the five kings were slain by Joshua 1:262

Malachi (māl'ā kī) *Messenger of God*. One of the minor prophets.

covenant with Levi 6:226

Messiah foretold by 4:95-97

protests against mean offerings 3:257-259

social conditions at the time of 3:395

Malchijah (māl kī'jā) *God reigns*. A priest into whose dungeon Jeremiah was cast 2:299, 300

Malchijah, son of Rechab; he repaired the dung-gate 3:270

Malchi-shua (māl'kī-shō'ū) *Help of the king*. A son of Saul slain at Gilboa 2:83

Malchus (māl'kūs) *King*. A servant of the high priest, whose ear Peter cut off 7:241

Malta, *See* Melita

Mammon 7:296, 387, 389

Mamre (mām'rē) *Strength*. Ancient name for Hebron.

Abraham dwells at 1:11

angels visit Abraham at 1:18

Isaac buried at 1:86

Jacob charges sons to bury him at 1:130

Sarah buried at 1:38

Man, creation of 3:5-7; 5:7, 8

Manaen (mān'ā ēn) *Comforter*. A Christian teacher and prophet at Antioch; foster brother of Herod Antipas 8:69

Manasseh (mā nās'ē) *Causing to forget*. Elder son of Joseph 1:104

blessed by Jacob 1:127-130

Manasseh, tribe of

allotted the hill country 1:268

joins Gideon against the Midianites 1:298

merged with other inhabitants 1:359

Manasseh, the thirteenth king of Judah

accession and reign 2:265

captive in Babylon 2:266

idolatry restored by 2:265

Jeremiah's denunciation of 2:267, 268

political policy of 2:265

prayer of 2:267

reforms of 2:267

returned to Jerusalem 2:267

Manasses (mā nās'ēz) *Forgetfulness*. The husband of Judith 3:203

Manna

provided in the wilderness 1:183-185

supply discontinued 1:247

Manoah (mā nō'ā) *Rest*. The father of Samson.

a son promised to 3:47, 48

angel of the Lord and 3:49-51

prayer of 3:49

Maon (mā'ōn) *Residence*. A district in the hill country of Judea where Nabal dwelt and where David sojourned 2:61-64

Maps, *See* Illustrations 9:353

Mara (mā'rā) *Bitter*. The symbolic name which Naomi claimed for herself 3:157

Marah (mā'rā) *Bitter*. A desert spring whose waters Moses sweetened 1:182, 183

Mareshah (mā rē'shā) *Chief place*. A city of Judah fortified by Rehoboam 2:207

Mark, *Large hammer*. Companion of Paul on his first journey; author of the second Gospel.

accompanies Barnabas to Cyprus 8:87

leaves Paul and Barnabas 8:71

Paul refuses to take on second journey 8:87

requested to visit Paul in Rome 8:168

returns from Jerusalem with Paul 8:69

Marriage and divorce

customs concerning 6:89-96

Marriage and divorce (*Continued*)

Jesus' teaching concerning 7:401, 402

laws for 6:329-331

marriage feast at Cana 7:179, 180

note on customs 1:346

Paul on 8:305-307

Peter on 8:305

Mar Saba, monastery of 9:127, 128

Mars' Hill, Paul's address on 8:97-99

Martha, *Lady*. Sister of Mary and Lazarus.

at the raising of Lazarus 7:218-220

reproved by Jesus 7:112, 113

Mary, *Bitterness*. The mother of Jesus.

annunciation 7:7

at the crucifixion 7:153, 248

at the marriage feast in Cana 7:179

at the presentation in the temple 7:13

birth of Jesus 7:10

committed to the care of John 7:153, 248

finds Jesus in the temple 7:23

flight into Egypt and return 7:16-18

Magnificat, song of 7:9; 8:351-353

traditional appearance of 7:411

Mary, the mother of James and Josés

at the crucifixion 7:155

at the entombment 7:157

early at the tomb 7:159

Mary, of Bethany, sister of Martha and Lazarus

anoints feet of Jesus 7:222

at the raising of Lazarus 7:218-221

sits at Jesus' feet 7:112

Mary, the mother of John Mark 8:42

Mary, one of the converts mentioned by Paul 8:321

Mary, the wife of Clopas, possibly the same as the mother of James and Josés 7:153, 248

Mary Magdalene

at the crucifixion 7:153, 248

at the entombment 7:157

early at the tomb 7:159, 250-252

ministers to Jesus and the twelve 7:89, 423, 424

tells disciples of resurrection 7:252

Massah (mās'sā) *Testing*. Name given to the spot where the Israelites tested the Lord 4:173 *See* Meribah

Matrites (mā'trits) *Rain*. The family to which Saul belonged 2:11

Mattan (māt'ān) *Gift*. A priest of Baal 2:224

Mattaniah (māt a nī'ā) *Gift of God*. Original name of King Zedekiah 2:297

Mattathias (māt a thī'ās) *Gift of God*. The high priest of Modin, father of the Maccabees.

appoints Judas his successor 3:304, 305

genealogy of 3:401

leads revolt against Antiochus 3:301-304

Mattathias, son of Simon and grandson of Mattathias (1), murdered by Ptolemy 3:334

Matthew (māth'ū) *Gift of God*. One of the twelve apostles, and author of the first Gospel; sometimes called Levi 7:63

appointed one of the twelve apostles 7:59

called to be a disciple 7:53, 420

in Jerusalem after the resurrection 8:6

Matthias (mā thī'ās) *Gift of God*. The disciple chosen to succeed Judas Iscariot 8:6

Mattithiah (māt i thī'ā) *Gift of God*. A Korahite Levite 6:226

Mattithiah, one of the Levites appointed by David to minister before the ark 6:204

Measures and weights 9:276, 277

Medad (mē'dād) *Love*. An Israelite elder who prophesied in the camp 1:203

Medeba (mēd'ē bā) *Water of peace*. An Amorite town east of Jordan 1:224

Medes (mēdz) *Abounding*. Inhabitants of Media.

language of 8:9

laws of 3:147, 150, 151

Media (mē'dī'ā) *God extends*. Country of the

Medes south of the Caspian Sea, conquered by

Persia 3:169, 171

Meekness

Isaiah on 4:163-165

Jesus on 7:287, 291

Make, lād, fār, sofā; ēve, lēnd, bēr; light, city; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

- Laodicea** (lā ōd lī sē'ā) *Just people*. A city of Asia Minor, seat of one of the seven churches 8:183, 184
- Lappidoth** (lāp'ī dōth) *Torches*. The husband of Deborah the prophetess 1:263
- Lasea** (lā sē'ā) A city in Crete 8:145
- Last supper**, Jesus and the disciples at 7:136-139, 228-233; 8:372
- Law**
book of the, discovered by Hilkiah 2:271, 272, 276, 390
classification of Mosaic 6:301-341
Ezra reads the 3:287, 288, 396, 397
Jesus on the fulfilment of the 7:288, 299, 393-399
Moses given tables of 1:192-202
Moses' summary of 5:77-84, 88-91
obedience to 6:339-342
Paul on the 8:199-201, 209
- Lawsuits**, Paul's caution against 8:316
- Lazarus** (lāz'ā rūś) *Help of God*. The brother of Mary and Martha, whom Jesus raised from the dead 7:221
- Lazarus** and the rich man, parable of 7:375
- Laziness**, proverbs on 6:109, 110, 146, 147
- Leah** (lē'ā) *Languid*. Daughter of Laban, married to Jacob 1:70, 73, 81, 130
- Leaven**, parable of the 7:336
- Leaven** of the Pharisees, parable of the 7:392
- Lebanon** (lēb'ā nōn) *Very white*. Two mountain ranges in northern Syria 1:237; 4:14; 9:141
cedars of 1:309; 2:166; 170; 6:412
- Lebonah** (lē bō'nā) *Frankincense*. A place near Shiloh 6:95
- Legion** of devils cast out by Jesus 7:74
- Lehi** (lē'hi) *Jawbone*. 3:54 *See* Ramath-lehi
- Lepers**
four, who discover the flight of the Syrians 2:346
Simon the leper entertains Jesus 7:115
ten, cleansed by Jesus 7:105
- Leprosy**
Gehazi punished with 3:115
Naaman healed by Elisha 3:111-115
Uzziah punished with 2:235
- Levi** (lē'vī) *Joined*. Son of Jacob and Leah and ancestor of the Levites 6:225
- Levi**, *See* Matthew, the apostle 7:53, 420
- Leviathan** (lē vī'ā thān) *Aquatic monster*. A large animal, evidently a crocodile 4:366-368
- Levites** (lē'vīts) *Associated*. A priestly tribe descended from Levi 3:66, 67
ark carried by 1:242; 2:97, 129
duties of 6:225, 226
Moses blesses 4:173
- Libertines**, synagogue of 8:22
- Liberty** 8:239, 254, 431
- Libnah** (līb'nā) *Whiteness*. A city besieged by Sennacherib 2:254
- Light of the world**, Jesus the 7:173, 203, 406
- Lilies of the field** 7:296, 387, 437
- Linen girdle**, Jeremiah's lesson of 6:250
- Lioness** and the two young lions, Ezekiel's parable of 6:240, 241
- Locusts**, plague of
in Egypt 1:169
in Judah 4:99-102
- Lo-debar** (lō-dē'bār) *Pastureless*. The retreat of Mephibosheth until David summoned him to court 2:109
- Lois** (lō'īs) *Pleasing*. Grandmother of Timothy 8:339
- Lord**, day of the 4:9
- Lord's prayer** 7:294
- Lord's supper** 8:372 *See also* Last supper
- Lost coin**, parable of 7:309
- Lost sheep**, parable of 7:305
- Lost sheep**, story of, for children MBB:253
- Lot** (lō) *Covering*. The nephew of Abraham, who dwelt in Sodom 1:5
Abraham rescues from four kings 1:11, 12
angels entertained by 1:21-23
chooses the plain of the Jordan 1:7
saved from destruction in Sodom 1:21-25
wife turned to a pillar of salt 1:25
- Love**
Bible references on 9:39
bond of perfectness 8:161
first law 5:77, 79, 88; 8:238, 239, 290, 291
Jesus on 7:292, 311, 355-358
Paul's discourse on 8:236-239
Thomas à Kempis on 8:430
- Loyalty**, Bible references on 9:39
- Lubim** (lū'īm) *Inhabitants of a dry land*. An ancient people living west of Egypt 2:209; 4:47
- Lucifer** (lū'sī fēr) *Light-bearer*. A symbolical representation of the king of Babylon 4:202, 382
- Lucius** (lū'shī ūs) *Born in daytime*. A prophet and teacher at Antioch, Syria 8:69, 323
- Luke** (lūk) *Luminous*. A companion of Paul; author of the third Gospel and probably of the Book of Acts 8:157, 168
- Luz** (lūz) *Almond tree*. The old Canaanite city later known as Bethel 1:67, 85, 127
- Lycaonia** (līk'ā ō'nī'ā) *Wolf land*. A Roman province of Asia Minor visited by Paul 8:75-77
- Lycia** (līs'ī'ā) *Great heat*. A district of Asia Minor visited by Paul 8:145
- Lydda** (līd'ā) *Strife*. A town southeast of Joppa, where Peter healed Aeneas 8:29
- Lydia** (līd'ī'ā) *Descendants*. A district of Asia Minor 3:320; 8:55, 107
- Lydia**, a woman of Thyatira converted by Paul 8:59
- Lying**, proverbs on 6:133, 134
- Lysias** (līs'ī'ās) *Liberating*. A Syrian general defeated by Judas Maccabaeus 3:307-311, 399
- Lysias**, chief captain of the Roman garrison at Jerusalem, who rescued Paul 8:129-136
- Lystra** (līs'trā) *That dissolves*. A city of Galatia where Barnabas and Paul were worshipped as gods 8:75-77, 85

M

- Maacah** (mā'ā kā) *Oppression*. A small kingdom east of the Sea of Galilee, which aided David against the Ammonites 2:102
- Maacah**, wife of Rehoboam; deposed by her grandson Asa because of idolatry 2:203, 208
- Maachah** (mā'ā kā) *Oppression*. The father of Achish, king of Gath 2:164
- Maaseiah** (mā'ā sē'yā) *Work of the Lord*. Father of Zephaniah, a priest in the reign of Zedekiah 2:300
- Maccabees** 9:188-190
genealogy 3:401
questions on 9:259
story of 3:297-338
- Maccabaeus** (māk'ā bē'ūs) *The hammerer*. Surname of Judas, son of Mattathias. His family and descendants are called Maccabees.
biography of 3:293-295
career of 3:306-323
- Macedonia** (mās ē dō'nī'ā) *Extended*. A province northwest of the Aegean Sea, the scene of Paul's first missionary work in Europe 8:85, 88, 421
- Machir** (māk'īr) *Sold*. A powerful sheik living east of Jordan, friendly to Saul and David 2:109, 136
- Machir**, tribe of, aids Barak 1:290
- Machpelah** (māk pē'lā) *Double*. Abraham's burial cave at Hebron 1:36-38, 51, 130
- Magdala** (māg'dā lā) *Tower*. Town west of the Sea of Galilee, known as the home of Mary Magdalene 7:96
- Magdalene**, *See* Mary Magdalene
- Magnificat**, the 7:9, 10; 8:351-353
- Old Testament parallels** 7:432, 433
- Mahalel** (mā hā'lā lēl) *Praising God*. Son of Kenan 3:16
- Mahanaim** (mā hā nā'īm) *Two camps*. A city east of Jordan named by Jacob 1:76
David flees to 2:136
Isb-bosheth made king at 2:88
Joab pursues Abner to 2:90
- Maher-shalal-hash-baz** (mā'hēr-shāl'al-hāsh'h-bāz) *Swift booty, speedy spoil*. The symbolic name

Make, lād, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Maher-shalal-hash-baz (*Continued*)
 which Isaiah gave his son to signify the defeat
 of Rezin and Pekah by Assyria 2:239

Mahlah (mā'lā) *Disease*. A daughter of Zelophe-
 had 6:50

Mahlon (mā'lōn) *Sickly*. Son of Naomi; husband
 of Ruth 3:155

Mahol (mā'hōl) *Dancing*. Father of the four wise
 men, Ethan, Heman, Calcol, and Darda 2:166

Makkedah (mā'kē'dā) *Place of shepherds*. A
 Canaanite city where the five kings were slain
 by Joshua 1:262

Malachi (māl'ā'kī) *Messenger of God*. One of the
 minor prophets.
 covenant with Levi 6:226
 Messiah foretold by 4:95-97
 protests against mean offerings 3:257-259
 social conditions at the time of 3:395

Malchijah (māl'kī'jā) *God reigns*. A priest into
 whose dungeon Jeremiah was cast 2:299, 300

Malchijah, son of Rechab; he repaired the dunge-
 gate 3:270

Malchi-shua (māl'kī-shō'ā) *Help of the king*. A
 son of Saul slain at Gilboa 2:83

Malchus (māl'kūs) *King*. A servant of the high
 priest, whose ear Peter cut off 7:241

Malta. See *Melita*

Mammon 7:296, 387, 389

Mamre (mām'rē) *Strength*. Ancient name for
 Hebron.
 Abraham dwells at 1:11
 angels visit Abraham at 1:18
 Isaac buried at 1:86
 Jacob charges sons to bury him at 1:130
 Sarah buried at 1:38

Man, creation of 3:5-7; 5:7, 8

Manaen (mān'ā'en) *Comforter*. A Christian teach-
 er and prophet at Antioch; foster brother of
 Herod Antipas 8:69

Manasseh (mā'nās'ē) *Causing to forget*. Elder son
 of Joseph 1:104
 blessed by Jacob 1:127-130

Manasseh, tribe of
 allotted the hill country 1:268
 joins Gideon against the Midianites 1:298
 merged with other inhabitants 1:359

Manasseh, the thirteenth king of Judah
 accession and reign 2:265
 captive in Babylon 2:266
 idolatry restored by 2:265
 Jeremiah's denunciation of 2:267, 268
 political policy of 2:265
 prayer of 2:267
 reforms of 2:267
 returned to Jerusalem 2:267

Manasses (mā'nās'ēz) *Forgetfulness*. The husband
 of Judith 3:203

Manna
 provided in the wilderness 1:183-185
 supply discontinued 1:247

Manoah (mā'nō'ā) *Rest*. The father of Samson.
 a son promised to 3:47, 48
 angel of the Lord and 3:49-51
 prayer of 3:49

Maon (mā'ōn) *Residence*. A district in the hill
 country of Judea where Nabal dwelt and
 where David sojourned 2:61-64

Maps. See *Illustrations* 9:353

Mara (mā'rā) *Bitter*. The symbolic name which
 Naomi claimed for herself 3:157

Marah (mā'rā) *Bitter*. A desert spring whose
 waters Moses sweetened 1:182, 183

Mareshah (mā'rē'shā) *Chief place*. A city of
 Judah fortified by Rehoboam 2:207

Mark, *Large hammer*. Companion of Paul on his
 first journey; author of the second Gospel.
 accompanies Barnabas to Cyprus 8:87
 leaves Paul and Barnabas 8:71
 Paul refuses to take on second journey 8:87
 requested to visit Paul in Rome 8:168
 returns from Jerusalem with Paul 8:69

Marriage and divorce
 customs concerning 6:89-96

Marriage and divorce (*Continued*)
 Jesus' teaching concerning 7:401, 402
 laws for 6:329-331
 marriage feast at Cana 7:179, 180
 note on customs 1:346
 Paul on 8:305-307
 Peter on 8:305

Mar Saba, monastery of 9:127, 128

Mars' Hill, Paul's address on 8:97-99

Martha, *Lady*. Sister of Mary and Lazarus.
 at the raising of Lazarus 7:218-220
 reproved by Jesus 7:112, 113

Mary, *Bitterness*. The mother of Jesus.
 annunciation 7:7
 at the crucifixion 7:153, 248
 at the marriage feast in Cana 7:179
 at the presentation in the temple 7:13
 birth of Jesus 7:10
 committed to the care of John 7:153, 248
 finds Jesus in the temple 7:23
 flight into Egypt and return 7:16-18
 Magnificat, song of 7:9; 8:351-353
 traditional appearance of 7:411

Mary, the mother of James and Josés
 at the crucifixion 7:155
 at the entombment 7:157
 early at the tomb 7:159

Mary, of Bethany, sister of Martha and Lazarus
 anoints feet of Jesus 7:222
 at the raising of Lazarus 7:218-221
 sits at Jesus' feet 7:112

Mary, the mother of John Mark 8:42

Mary, one of the converts mentioned by Paul 8:321

Mary, the wife of Clopas, possibly the same as
 the mother of James and Josés 7:153, 248

Mary Magdalene
 at the crucifixion 7:153, 248
 at the entombment 7:157
 early at the tomb 7:159, 250-252
 ministers to Jesus and the twelve 7:89, 423,
 424
 tells disciples of resurrection 7:252

Massah (mās'sā) *Testing*. Name given to the spot
 where the Israelites tested the Lord 4:173 See
 Meribah

Matrites (mā'trits) *Rain*. The family to which
 Saul belonged 2:11

Mattan (māt'ān) *Gift*. A priest of Baal 2:224

Mattaniah (māt'ā'nā) *Gift of God*. Original name
 of King Zedekiah 2:297

Mattathias (māt'ā'thās) *Gift of God*. The high
 priest of Modin, father of the Maccabees.
 appoints Judas his successor 3:304, 305
 genealogy of 3:401
 leads revolt against Antiochus 3:301-304

Mattathias, son of Simon and grandson of Matta-
 thias (1), murdered by Ptolemy 3:334

Matthew (mā'th'ū) *Gift of God*. One of the twelve
 apostles, and author of the first Gospel; some-
 times called Levi 7:63
 appointed one of the twelve apostles 7:59
 called to be a disciple 7:53, 420
 in Jerusalem after the resurrection 8:6

Matthias (mā'th'ās) *Gift of God*. The disciple
 chosen to succeed Judas Iscariot 8:6

Mattithiah (mā'tī'thā) *Gift of God*. A Korahite
 Levite 6:226

Mattithiah, one of the Levites appointed by David
 to minister before the ark 6:204

Measures and weights 9:276, 277

Medad (mē'dād) *Love*. An Israelite elder who
 prophesied in the camp 1:203

Medeba (mē'dē'bā) *Water of peace*. An Amorite
 town east of Jordan 1:224

Medes (mēdz) *Abounding*. Inhabitants of Media.
 language of 8:9
 laws of 3:147, 150, 151

Media (mē'dī'ā) *God extends*. Country of the
 Medes south of the Caspian Sea, conquered by
 Persia 3:169, 171

Meekness
 Isaiah on 4:163-165
 Jesus on 7:287, 291

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, city; cōld, cōrd, pōd; ūse, cūp; mōon, fōot.

Naphtali (năf'tāl) *My wrestling*. One of the tribes of Israel.
aid Barak against Sisera 1:283, 290
aid Gideon against Midianites 1:298
Ben-hadad wars against 2:209
Tiglath-pileser takes captive 2:370
tribal song of 4:172
Narcissus (năr'sis'ŭs) *Daffodil*. A Roman mentioned by Paul 8:322
Nasbas (năs'bās) A guest at the wedding of Tobias 3:373
Nathan (nă'thān) *He gave*. A prophet and confidential advisor of David.
Adonijah's plot thwarted by 2:151
David forbidden to build temple by 2:118
David rebuked by 2:113
Solomon given another name by 2:115
Solomon proclaimed king by 2:153
Nathanael (nă thăn'ā ēl) *Gift of God*. One of Jesus' disciples; probably identical with Bartholomew 7:63
calling of 7:50, 178, 179
Jesus appears to 7:253, 254
Nature, psalms on 5:131-152
Navy
Hiram's 2:184; 6:193
Jehoshaphat's 2:218
Solomon's 6:187
Nazarene (năz'ā rēn') *Separated*. An inhabitant of Nazareth; a title applied to Christ 7:18
Nazareth (năz'ā rēth) *Separated*. A town of Galilee and boyhood home of Jesus.
home of Joseph and Mary 7:7, 18
Jesus returns to and is rejected 7:78-80, 423
journey to the Sea of Galilee from 9:138-140
location and surroundings 7:24-26
Nazirite (năz'irīt) *Separated*. A person who has taken a special vow to God. A Nazirite abstained from wine and wore his hair long.
Amos mentions 4:7
Samson 3:38
vow of 3:384
Neapolis (nē āp'ō līs) *New city*. The harbor of Philippi at which Paul landed 8:59
Nebaioth (nē bā'yōth) *Fruitfulness*. An Arabian tribe southeast of Palestine 4:215
Nebat (nē'bāt) *View*. Father of Jeroboam 2:190
Nebo (nē'bō) *Prophet*. A town of Moab 1:225
Nebo, a mountain of Moab, the traditional site of Moses' death 1:360
Moses on 1:228-231
Nebo, a Babylonian deity 3:240
Nebuchadnezzar (nēb ū kād nēz'ār) *May Nebo protect*. King of Babylon who captured Jerusalem and carried Judah into captivity 9:179
character of 2:390
Daniel interprets dream of 3:131-133
Daniel promoted by 3:133
Holofernes sent to invade Judah by 3:201, 202
Jehoiachin taken captive by 2:294
Jeremiah released by 2:306
Jerusalem captured three times 2:284, 294, 303
Judah carried into captivity 2:294, 295, 305
madness of 3:142
vessels of the temple carried away by 2:294; 3:125, 126
vision of the tree 3:139-142
vision of image with feet of clay 3:132
youths cast into fiery furnace 3:135-138
Zedekiah put on throne by 2:297
Zedekiah taken captive by 2:304
Nebuzaradan (nēb ū zār'ā dān) *Nebo favors*. Captain of the bodyguard to Nebuchadnezzar.
destroys Jerusalem 2:305
frees Jeremiah 2:306
Necho (nē'kō) *Injured in the feet*. 2:280, 282; 9:176 *See* Pharaoh-necho
Necromancers, *See* Fortune-tellers
Nehemiah (nē hē mī'ā) *God comforts*. A Jewish patriot who rebuilt the walls of Jerusalem 9:186
Artaxerxes grants leave of absence to 3:265, 266
biography of 3:260, 261

Nehemiah (*Continued*)
false letter sent to Artaxerxes against 3:274, 275
governor of Jerusalem 3:277-279
grief for Jerusalem 3:263
prayer of 3:263-265
questions on 9:259
rededicated Jerusalem 3:275-277
reforms of 3:279-282
Samaritans attack builders 3:270
Sanballat threatens 3:272, 273
walls of Jerusalem rebuilt by 3:263-275
works without pay 3:279
Nehushtan (nē hūsh'tān) *Piece of brass*. Name given to the brazen serpent set up by Moses 2:246
Ner (nēr) *Light*. The father of Abner 2:70
Nereus (nē'rē ūs) *Light*. A Roman Christian mentioned by Paul 8:322
Neria (nē'rī'ā) *Light of God*. The father of Baruch 2:286
Nero, Roman emperor 9:192 *See also* Caesar (Nero)
Net, parable of the 7:339
Nethinim (nēth'ī nīm) *Dedicated*. Servants of the priests and Levites about the tabernacle and temple 1:362; 3:285
Netophathites (nē tō'fā thīts) Inhabitants of Netophah, a town near Bethlehem 3:275; 6:206
New cloth on an old garment, parable of 7:394
New moon, feast of 2:383; 6:382
New moon and the Sabbath 3:387
New Year's day, Bible verses for MBB:443
Nicanor (nī cā'nōr) *Conqueror*. A Syrian general defeated by Judas Maccabeus 3:308, 316-320
Nicanor, one of the first seven deacons of the early church 8:22
Nicodemus (nīk ō dē'mūs) *Conqueror of the people*. A Pharisee who came by night to interview Jesus.
at Jesus' burial 7:250
defends Jesus 7:203
Jesus talks with 7:182
Nicolaitans (nīk ō lā'tānz) Teachers of a doctrine denounced in the Revelation 8:177, 181
Nicolaus (nīk ō lā'ūs) *Conqueror of the people*. One of the first seven deacons of the church 8:22
Nicopolis (nī kōp'ō līs) *Victorious city*. A city in Epirus where Paul spent six months 8:166
Niger (nī'jēr) *Black*. Surname of Symeon 8:69
Nimrah (nīm'rā) *Limpid water*. A town east of Jordan allotted to Reuben 1:225-227
Nimrod (nīm'rōd) *Valiant*. A mighty hunter 3:30
Nimshi (nīm'shī) *Rescued*. Grandfather of Jehu 2:348, 350
Ninety and nine, parable of the 7:305
Nineveh (nīn'ē vē) *Abode of Ninus*. The capital of Assyria, on the river Tigris.
fall of 9:179
Jonah sent to 3:190, 199
Nahum prophecies fall of 2:289-292; 4:46-48
repents and is saved 3:197
Tobit in 3:360-374
Nisan (nī'sān) *Miracle*. First month of the Hebrew sacred year 2:176, 265
Nisroch (nīs'rōk) *Great eagle*. An Assyrian deity in whose temple Sennacherib was killed 2:256
Noadiah (nō ā dī'ā) *Met by God*. A prophetess who opposed Nehemiah 3:273
Noah (nō'ā) *Comfort*. The man whom God directed to build the ark at the time of the flood.
builds ark at God's command 3:23-25
covenant with God 3:29
flood, the great 3:25-29
No-amon (nō-ām'ōn) *Place of Amon*. Name of ancient Thebes, capital of Upper Egypt 4:47
Nob (nōb) *Height*. A Levitical city near Jerusalem.
David aided by priests of 2:49
Doeg slays priests of 2:53
Nobleman's son healed by Jesus 7:188
Nod (nōd) *Wandering*. The country in which Cain lived after killing Abel 3:16
Nophah (nō'fā) *Wind-blown*. A town in Moab 1:224

Māke, kād, fār, sofā; ēve, lēnd, hēr; light, city; cōld, cōrd, pōld; ūse, cūp; mōon, fōot.

Northern Kingdom, *See* Israel, the northern kingdom
Nun (nūn) *Fish*. Father of Joshua 1:203; 6:350

O

Oaths, the teaching of Jesus regarding 7:291, 349
Obadiab (ō bā dī'ā) *Servant of God*. One of the minor prophets.
 biography of 4:85
 denunciation of Edom 4:86-88
Obadiah, a steward of Ahab 3:79
Obed (ō'bēd) *Worshiper*. Son of Boaz and Ruth; grandfather of David 3:166
Obed-edom (ō'bēd-ē'dōm) *Serving Edom*. A Philistine in whose house the ark remained three months 2:99
Obed-edom, a family of doorkeepers in the temple 2:232
Obedience
 Bible references on 9:39, 40
 in youth 6:21-32
 Moses exhorts Israel to 5:77-91; 6:339-341
 prophets on disobedience 5:91-96
 proverbs on 6:341, 342
 Psalms on 5:320, 370-400
Obil (ō'bīl) *Camel-keeper*. The overseer of David's camels 6:142
Occupations in Old Testament times 6:139-206
Oded (ō'dēd) *Propped up*. Father of the prophet Azariah 2:207
Oded, a prophet who prevented the enslavement of the captives of Judah 2:369
Og (ōg) *Furrow*. The giant king of Bashan conquered by Moses 1:224
Oholiab (ō hō'lī'āb) *Tent of his father*. The chief assistant of Bezalel 6:181
Olives, Mount of, *See* Olivet
Olivet (ōl'ī vēt) *Olive-gard*. The Mount of Olives east of Jerusalem.
 David flees from Absalom to 2:128
 Jesus' abode during passion week 7:117
 Jesus and disciples go to 7:139
 Jesus makes triumphal entry from 7:119
Olympas (ō līm'pās) *Heavenly*. A Roman Christian mentioned by Paul 8:322
Omega (ō mē'gā). Last letter of the Greek alphabet 8:382, 406, 411
Omri (ōm'rī) *Pupil of God*. Sixth king of Israel and one of her most important rulers.
 biography of 2:323, 324
 commercial prosperity of Israel under 2:324
 foreign wars of 2:391
 Samaria built by 2:324
On (ōn) *Sun*. A Reubenite who rebelled against Moses and Aaron 1:209
On, a city of Egypt, the home of Joseph's father-in-law 1:103, 352
Onesimus (ō nēs'ī mūs) *Profitable*. A slave in whose behalf Paul wrote the Epistle to Philemon 8:157, 323-327
Onesiphorus (ōn ē sīf' ō rūs) *Profit-bringing*. A Christian who befriended Paul during his Roman imprisonment 8:168
Onias (ō nī'ās) High priest when Heliodorus attempted to seize the temple treasury 3:335
Ono (ō'nō) *Strong*. The city to which Nehemiah's enemies invited him for a conference 3:272
Ophel (ō'fēl) *Hill*. A part of the temple hill at Jerusalem 2:267
Ophir (ō'fēr) *Fruitful*. A region in Arabia famous for its gold 2:184; 4:199
Ophrah (ōf'rā) *Fawn*. Town near Michmash 2:15
Ophrah, the native town of Gideon
 angel appears to Gideon in 1:295
 ephod placed by Gideon in 1:306
 Gideon buried in 1:306
 sons of Gideon slain at 1:308
Oppressor, the
 prophets on 4:119-130
 proverbs on 6:125-127
Oreb (ō'rēb) *Raven*. A Midianite prince slain during an invasion of Israel 1:304

Orion (ō rī'ōn) *Streams of light*. A large constellation over the equator 4:10, 362
Orpah (ōr'pā) *Fawn*. The daughter-in-law of Naomi, who remained in Moab 3:155, 156
Orphan baby, parable of the 6:241, 242
Othniel (ōth'nī'ēl) *Lion of God*. A judge of Israel who won his wife by capturing a city 1:278
Ozias (ō zī'ās) *Strength of God*. The high priest of Israel in the time of Judith 3:203-215

P

Paddan (pā'dān) *Table-land*. Northern portion of Mesopotamia, the home of Rebekah 1:127
Paddan-aram (pā'dān-ā'rām) Same as Paddan 1:65, 83
Palestine
 influence of its geography 9:247, 248
 journey through 9:111-145
 map of, for children to draw 9:23
 maps of, *See* Maps 9:353
 physical features 9:243
 relation of foreign nations to 9:173-193
Palti (pāl'tī) *Deliverance of God*. The man to whom Saul gave David's wife Michal 2:43
Pamphylia (pām fil'ī ā) *Mixed nations*. A district of Asia Minor where Paul preached 8:67
Paper cutting, for children 9:21
Paphos (pā'fōs) *Gates*. A city of Cyprus 8:70
Parables of Jesus
 blind leading the blind 7:94
 bread of life 7:195, 196
 by their fruits ye shall know them 7:300
 candle set on a candlestick 7:369
 children of the bridechamber 7:56
 foolish rich man 7:389
 fowls of the air neither sow nor reap 7:296
 fruitless fig tree 7:400
 good Samaritan MBB:397; 7:356
 good shepherd 7:212, 345
 great supper MBB:403; 7:318
 harvest is plentiful, but laborers are few 7:85
 house built on a rock 7:303, 401
 house divided against itself 7:70
 householder 7:377
 importunate widow 7:312
 king going to war 7:323
 laborers in the vineyard 7:331
 leaven 7:336, 392
 light of the world 7:203
 lilies of the field 7:296
 living water 7:184, 185
 lost coin 7:309
 lost sheep MBB:253; 7:305
 man building a tower 7:323
 mote and the beam 7:363
 mustard seed 7:337
 net 7:339
 new cloth on an old garment 7:394
 new wine in old bottles 7:56
 patient farmer 7:368
 pearl of great price 7:326
 Pharisee and the publican 7:365
 prodigal son MBB:393; 7:305
 prudent steward 7:388
 rich man and Lazarus 7:375
 salt of the earth 7:351
 sheep and the goats 7:334
 signs of the times 7:33, 84, 371
 sower MBB:401; 7:371
 strait gate and narrow way 7:324
 suppliant friend 7:313
 talents MBB:409; 7:328
 tares 7:337
 ten virgins MBB:407; 7:378
 treasure hid in a field 7:326
 trees 7:377
 two debtors 7:55
 two sons 7:376
 unjust judge 7:312
 unmerciful creditor 7:362
 vine and the branches 7:232
 watchful servants 7:382

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōd; ūse, cūp; mōon, fōōt.

Parables of Jesus (*Continued*)

wedding garment 7:321
wedding guest 7:365
wicked husbandmen 7:343
wise steward 7:330
wolves in sheep's clothing 7:300

Parables of the Old Testament

arrow of the Lord's deliverance—Elisha 3:121, 122

boiling pot—Jeremiah 6:251
burning of the hair—Ezekiel 4:65, 66; 6:256
clay tile and the griddle—Ezekiel 6:255
death of Ezekiel's wife—Ezekiel 4:68
divine vinedresser—Psalms 5:346; 6:245, 246
eagles and the vine—Ezekiel 6:234, 235
earthen bottle—Ezekiel 6:254
escaped captive 2:332; 6:247
ewe lamb—Nathan 2:113, 6:243
fallen cedar in Lebanon—Ezekiel 6:231–234
family that honored its grandfather—Jeremiah 6:252–254

golden candlestick—Ezekiel 6:242
good shepherd and false shepherds—Ezekiel 5:102–107

grapevine—Ezekiel 6:245
Israel the vineyard—Isaiah 4:21–23
linen girdle—Jeremiah 6:250
lioness and two young lions—Ezekiel 6:240, 241
orphan baby—Ezekiel 6:241, 242
potter and his pots—Jeremiah 6:250
removal of household goods—Ezekiel 4:66, 67; 6:254

servant who suffers—Isaiah 4:82–84
sticks, the—Ezekiel 6:255
thistle and the cedar—Jehoash 2:359; 6:247
trees choose a king—Jotham 1:308, 309; 6:230, 231

two baskets of figs—Jeremiah 6:257, 258
two brothers—woman of Tekoa 2:124; 6:248
wasted vine—Ezekiel 6:246
wisdom's house and wanton's house 6:51–53
woods and waves 6:248
wreck of good ship Tyre—Ezekiel 6:235–240

Paralytic healed by Jesus 7:16**Paran** (pār'ān) *Region of caverns. A wilderness south of Palestine.*

David in 2:64
Ishmael dwells in 1:29
Moses leads Israelites through 1:213

Parents

duties of 8:308
duty to 6:326; 8:308

Parmentas (pār'mē nās) *Constant. One of the first seven deacons of the early church 8:22***Parthians** (pār'thī ānz) *Horsemen. Jews who came to Jerusalem from Parthia in Persia 8:9***Pas-dammim** (pās-dām'im) *Dell of bloodshed. The place where the Philistines encamped when David slew Goliath 2:54***Pashhur** (pāsh'ūr) *Most noble. A prince of Judea opposed to Jeremiah 2:299–301***Pashhur**, a temple official who caused Jeremiah to be beaten 2:286

Passover, feast of the
celebrated at Gilgal 1:247
celebrated by Josiah 2:275
customs 6:417, 418
date 6:417
details of observance 6:371–374
instituted 1:172
Jesus keeps feast of 7:136, 137
significance of 6:418

Pastures, Old Testament descriptions of 5:26–29**Patara** (pāt'ā rā) *Oracle. A seaport of Lycia 8:124***Pathros** (pāth'rōs) *Extension of ruin. Name of Upper Egypt 2:309***Patience**

Bible references on 9:40
Jesus on 7:368
Paul on 8:246
proverbs on 4:261
Psalms on 5:230

Patriarchs, the 1:3–135

chart showing families of 1:40
summary of 1:135

See also Abraham, Isaac, Jacob, and Joseph

Patriotism, Bible references on 9:40**Patrobas** (pāt'rō bās) *Paternal. A Roman mentioned by Paul 8:322***Paul** (pól) *Small. The Roman name of Saul of Tarsus, the great apostle of the Gentiles.*

accused at Jerusalem 8:127
address at Antioch in Pisidia 8:71–73
address on Mars' Hill 8:97
addresses

elders at Ephesus 8:123
Gentiles at Antioch in Pisidia 8:73
Jews in Rome 8:153, 154
mob at Jerusalem 8:129, 130, 426

approves the stoning of Stephen 8:24; 8:52
at Antioch in Pisidia 8:71

at Athens 8:97, 422
at Berea 8:95, 422
at Casarea 8:143
at Corinth 8:101, 425
at Damascus 8:60

at Ephesus 8:104, 111
at Iconium 8:75, 421
at Jerusalem 8:127
at Lystra 8:75
at Melita 8:150

at Paphos 8:70
at Philippi 8:89, 421
at Rome 8:150

at Thessalonica 8:92, 421
at Troas 8:121

Barnabas and Paul
among Christians in Jerusalem 8:63
chosen 8:69

separate at Antioch 8:87
taken for gods at Lystra 8:77

biography of 8:419

benedictions of 8:367–369
blindness removed by Ananias 8:60
character sketch 8:49–51
Christian faith 8:55

chronological arrangement of events
first missionary journey 8:67, 420

journey to Rome 8:143
other journeys 8:143

second missionary journey 8:85
third missionary journey 8:107
youth and period of preparation 8:67

comforts fellow travelers on ship 8:146–148
compared to Socrates 8:24

conspiracy to kill Paul at Jerusalem 8:132
conversion 8:52, 53, 58

courage of 8:169–171
defense

before Agrippa 8:139
before Felix 8:135, 426
before Festus 8:137, 426
before the Sanhedrin 8:131, 132

diseases his life mission 8:63–65
education 8:55

Elymas condemned to blindness 8:70
escapes Jews at Damascus 8:63

first missionary journey 8:67–83
hardships and sufferings 8:119–121

heals

a cripple at Lystra 8:75
father of Publius at Malta 8:150
the sick at Ephesus 8:111

Holy Spirit forbids him to preach 8:87
imprisoned with Silas at Philippi 8:89–92

last days and journeys 8:164–166
letters from prison in Rome 8:157

maps

first missionary journey 8:66
journey to Rome 8:142

second missionary journey 8:84
third missionary journey 8:106

methods of converting others 8:65
ministry, his references to

call to service 8:64, 65

Make, lād, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Paul (Continued)

ministry, (Continued)
 desire to serve 8:56
 fools for Christ 8:103
 I have fought a good fight 8:343
 in defense before Agrippa 8:140
 missionary spirit 8:123, 224
 persecutions 8:119
 pride in his faith 8:340
 Mosaic laws, Paul's observance of 8:127
 persecutes church at Jerusalem 8:24, 58
 personal appearance 8:75, 419, 420
 personal letters
 introducing Phoebe 8:321-323
 to Colossians 8:323, 324
 to Philemon 8:326
 to Timothy 8:331, 339
 to Titus 8:344
 prayers
 for grace for God's people 8:364
 for inner strength and vision 8:364
 to know Christ 8:366
 for more love 8:365
 for sincerity and fruitfulness 8:365
 of thanksgiving 8:366, 367
 for victorious living 8:366
 for vision 8:365
 prisoner at Rome 8:153
 questions on 9:271-273
 quotes from Greek poets 8:424
 Roman citizenship 8:92, 131
 second missionary journey 8:85-107
 sent to Caesarea for safety 8:133
 shipwrecked 8:145
 Silas chosen to accompany him 8:87
 stoned at Lystra 8:78
 teachings
 armor of God 8:227, 429
 baptism 8:371, 372
 Christ the Redeemer 8:206, 210
 Christ's sacrifice 8:199
 Christian blessing 8:201
 Christian church 8:219-222
 Christian benevolence 8:255
 Christian conscience 8:249-255
 Christian liberty 8:254
 Christian life as a race 8:225
 Christian possessions 8:217
 Christian responsibilities 8:203-205
 Christian virtues 8:229, 233
 Christians as sons of God 8:209
 church officers 8:333-336, 376
 conduct of Christian women 8:333
 courage 8:227, 228
 duties to widows 8:335
 faith and works 8:214
 false teaching 8:334
 forgiveness 8:240
 Gentiles are fellow-heirs 8:212-214
 God's justice 8:196
 God's love 8:193
 hasty lawsuits 8:316
 humility 8:245, 246
 husbands and wives 8:305-308
 if God is for us 8:202
 immortality 8:276-279
 industry 8:313, 314
 Jews 8:299, 300
 law and order 8:315
 Lord will deliver 8:169-171
 Lord's supper 8:372
 love 8:236
 loyalty 8:342
 missionary duty 8:223, 224
 nature of a Christian 8:214, 216, 268, 272
 parents and children 8:308
 persecution of Christians 8:235
 preparation for leadership 8:335
 pride in belief 8:340
 prophesying 8:374-376
 purity 8:247
 rejoice in the Lord 8:164, 428
 riches and godliness 8:337

Paul (Continued)

teachings (Continued)
 seeking Christ 8:159
 servants and masters 8:309-311
 social relationships of Christians 8:297-299, 304-306
 spiritual living 8:266, 267
 third missionary journey 8:107-126
 Timothy becomes his companion 8:87
 true and vain philosophies 8:259
 unity of Christian faith 8:261
 vision of the Lord in Corinth 8:101
 vision of man from Macedonia 8:88
 voyage to Rome 8:145
 whatsoever a man soweth 8:292, 293
 wilful sin 8:261
Paulus (pó'lús) *Small*. Proconsul of Cyprus converted by Paul 8:70
Peace
 coming of 4:157-159
 swords into ploughshares 4:239
Pearl of great price, the 7:326
Pearls before swine 7:298
Pedaiah (pē dā'yā) *God-redeemed*. A Levite whom Nehemiah appointed treasurer 3:280
Pekah (pē'kā) *Open-eyed*. Eighteenth king of Israel.
 attacks Jerusalem under Ahaz 2:238, 368
 Oded prevents enslavement of Judah 2:369, 370
 slain by Hoshea 2:371
 slays Pekahiah and usurps throne 2:367
 Tiglath-pileser overcomes 2:370
Pekahiah (pēk ā hī'ā) *God opens*. Seventeenth king of Israel; assassinated by Pekah 1:81
Pelethites (pē'lē thīts) *Destroyers*. Mercenary soldiers associated with the Cherethites as David's bodyguard 2:101, 148, 153
Peniel (pē nī'el) *Face of God*. A place near Jabbok where Jacob wrestled with the angel 1:81
Pentecost (pēn'tē kōst) *Fiftieth*. Hebrew harvest festival celebrated fifty days after the passover, in commemoration of the giving of the law on Mount Sinai. In the New Testament it commemorates the coming of the Holy Spirit.
 details of observance 6:376
 disciples on day of 8:8, 9
Penuel (pē nū'el) *Face of God*. A place fortified by Jeroboam; probably the same as Peniel 2:316
Perez (pē'rēz) *Breach*. An ancestor of Boaz 3:165
Perez-uzzah (pē'rēz-ūz'ā) *Breach of Uzzah*. Name given to the place where Uzzah was stricken for touching the ark 2:99
Perge (pēr'gā) *Earthy*. A city of Pamphylia passed through by Paul 8:67, 79
Pergamum (pēr'gā mūm) *Fortified*. An ancient city of Mysia, seat of one of the seven churches 8:181, 182
Perizzites (pēr'iz zīts) *Dwelling in villages*. One of the pre-Israelitish nations of Palestine 2:172
Perseverance, Bible references on 9:40
Persia (pēr'shā) *Land of Peres*. An empire which, in ancient times, included all western Asia, and parts of Europe and Africa 3:169, 243, 251
 law of Medes and Persians 3:150, 173
 outline history of, in Bible times 9:146-158
 Persian couriers 3:392
 relations with the Hebrews 9:186-188
 rulers of, *See* Ahasuerus, Alexander, Artaxerxes, Cyrus, and Darius
Persis (pēr'sis) *Fighting*. A Christian woman of Rome mentioned by Paul 8:322
Peter (pē'tēr) *Rock*. The symbolic name given by Jesus to Simon, one of the twelve apostles, who became founder of the apostolic church.
 Ananias and Sapphira condemned by 8:17
 angel delivers from prison 8:18, 19, 41
 at Gethsemane with Jesus 7:141
 at sepulcher after resurrection 7:251
 at transfiguration of Jesus 7:99
 at trial of Jesus before Caiaphas 7:144
 called to be a disciple 7:47
 chosen one of the twelve apostles 7:59
 Christ the corner stone, teaching on 8:216

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōd; ūse, cūp; mēon, fōēt.

Peter (*Continued*)

- Christ the Redeemer, teaching on 8:208
 Cornelius baptized by 8:35
 cuts off ear of Malchus 7:143, 241
 defense before council at Jerusalem 8:13, 14
 denial foretold 7:141
 denies Jesus 7:145
 Dorcas raised from dead by 8:30
 Gamaliel defends 8:19
 Gentile believers, views on 8:80
 Gentiles baptized by 8:37
 gift of tongues 8:8
 heals *Enneas* 8:29
 heals lame man at Gate Beautiful 8:12
 heals the sick at Solomon's porch 8:18
 immortality, teaching on 8:281, 282
 imprisoned at Jerusalem 8:18
 imprisoned by Herod 8:41
 last message of 8:44, 45
 Jesus' commission to 7:255, 256
 Jesus washes feet of 7:228
 mother-in-law healed by Jesus 7:45
 obedience to government, teaching on 8:314
 promises loyalty to Jesus 7:141, 230
 questions on 9:271
 self-control in speech 8:296, 297
 sermon after pentecost 8:9-11
 Simon, lovest thou me? 7:255
 Simon the sorcerer condemned by 8:25
 thou art the Christ 7:97, 197
 vision at home of Simon the tanner 8:33
 wantonness, teaching on 8:262
- Pethor** (pě'thōr) *Interpreter of dreams.* A city in Mesopotamia, the home of Balaam 3:37
- Petra**, journey to 9:144
- Pharaoh** (fā'rō) *Sun-king.* Title of the later Egyptian rulers.
 Abraham aided by 1:6
 Pharaoh, benefactor of Joseph
 dreams interpreted 1:98-102
 Jacob and family welcomed by 1:122, 123
 promotes Joseph 1:102
- Pharaoh**, benefactor of Hadad 6:64, 65
- Pharaoh**, father-in-law of Solomon 2:168
- Pharaoh**, king of Egypt 2:251
- Pharaohs** of oppression and exodus
 Israelites oppressed by 1:141, 155, 156
 Israelites pursued by 1:176-180
 plagues sent to 1:157-175
- Pharaoh-necho** (fā'rō-ně'kō) King of Egypt opposed by Josiah at Megiddo 2:280-282 *See also* Necho
 Jehoahaz taken captive by 2:283
 Jehoikim placed on throne of Judah by 2:283
- Pharisee** and the publican 7:365
- Pharisees** (fār'isēz) *Separated.* A Jewish religious sect devoted to a strict keeping of the law.
 accuse Jesus of casting out devils by Beelzebub 7:70, 78
 ask for a sign 7:83, 84
 beliefs of 7:431
 decide to kill Jesus 7:221, 222
 denounced by Jesus 7:128-130, 394-396
 denounced by John 7:37
 disciples warned against leaven of 7:392
 discussion over man born blind 7:208-211
 fear popularity of Jesus 7:119, 120, 224, 225
 guard tomb of Jesus 7:157
 Jesus entertained by 7:53-55
 Jesus questioned by
 on coming of kingdom 7:317
 on divorce 7:401, 402
 on eating with unwashed hands 7:93
 on eating with publicans and sinners 7:53
 on fasting 7:56
 on Gentiles keeping the law 8:79
 on healing on Sabbath 7:58, 59
 on paying tribute 7:125
 on plucking grain on the Sabbath 7:56-58
 plot with Herodians against Jesus 7:59
 Sadducees contrasted with 7:415
 send officers to take Jesus 7:202, 203
 silent before Jesus' questions 7:59, 103

Pharisees (*Continued*)

- what think ye of Christ? 7:127, 128
- Pharpar** (fār'pār) *Swift.* A river of Damascus mentioned by Naaman 3:113, 388
- Phicol** (fī'kōl) *Perfect mouth.* Abimelech's eunuch 1:29, 30, 53
- Philadelphia** (fīl ā dēl'fī ā) *Brotherly love.* A city of Lydia, seat of one of the seven churches 8:184-186
- Philemon** (fī lē'mōn) *Loving.* A Christian convert in Phrygia to whom Paul wrote 8:326-328
- Philip** (fī'līp) *Lover of horses.* Father of Alexander the Great 3:297
- Philip**, one of the twelve apostles
 called to be a disciple 7:49, 177
 chosen one of the twelve 7:59
 Greeks come to 7:225
 show us the Father 7:231
- Philip**, one of the first seven deacons
 appointed deacon 8:22
 converts the Ethiopian 8:27
 entertains Paul at Caesarea 8:125
 preaches in Samaria 8:24
- Philippi** (fī lī'pī) *Lover of horses.* City of Macedonia where Paul founded a church 8:85, 89, 421
- Philistia** (fī līs'tī ā) *Migratory.* Plain on southwest coast of Palestine 1:181; 2:77; 5:184, 344
- Philistines** (fī līs'tīnz) *Migratory.* The inhabitants of Philistia, enemies of the Hebrews.
 ark of covenant captured by 1:333; 3:344, 345
 ark of the covenant returned by 3:347-350
 David
 delivers Keilah from 2:58
 finds refuge among 2:73, 74
 kills Goliath, champion of 2:29-36
 suspected by 2:82
 wars with giants of 2:103
 defeated at Mizpah 1:336
 Hezekiah defeats 2:246
 Israelites defeated at Ebenezer 1:332, 333
 Jehoram's family captured by 2:219
 Jehoshaphat exacts tribute from 2:212
 Jonathan and armor-bearer rout garrison 2:16-18
 Judah invaded under Ahaz 2:240
 Judas Maccabeus defeats 3:308
 map of country of 2:77
 plagues inflicted because of the ark 3:345-350
 rulers of 3:385
 Samson fights 3:48-63
 Samuel defeats 1:336, 337
 Saul and sons slain by 2:83
 Saul defeats 2:20
 strive for wells of Israel 1:30, 52, 53
 Uzziah defeats 2:233
- Philologus** (fī lōl'ō gūs) *Lover of learning.* A Roman Christian mentioned by Paul 8:322
- Phinehas** (fīn'ē ās) *Brzen mouth.* Son of Eli the priest, slain by the Philistines at Ebenezer 1:333; 3:344
- Philegon** (fē'gōn) *Burning.* A Christian mentioned by Paul 8:322
- Phœbe** (fē'bē) *Radiant.* A deaconess of the church at Cenechre 8:321
- Phœnicia** (fē nīsh'ī ā) *Land of palms.* The coast country north of Palestine.
 Jews from, hear Jesus 7:71
 Paul visits churches in 8:79, 124, 145
- Phœnix** (fē'nīx) *Date palm.* A harbor on the south coast of Crete 8:146-148
- Phrygia** (frī'ī ā) *Barren.* A country of Asia Minor visited by Paul 8:87
- Phygelus** (fī jēl'ūs) *Fugitive.* A Christian of Asia mentioned by Paul 8:168
- Phylacteries** described 7:431
- Pictures**
 helps for Bible study 9:237-241
 how to interpret 9:195-208
 list of 9:325
 posing pictures 9:28, 29, 84-87
 teaching prayer by means of 9:19
 use of, with children 9:24-29

Alāke, lāḏ, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōḏ; ūse, cūp; mōōn, fōōt.

Pi-hahiroth (pī-hā hī'rōth) *Place of sedges.* A place where the Israelites encamped when fleeing from Egypt 1:177

Pilate (pī'līt) *Spear-armed.* Roman procurator of Judea before whom Christ was tried. behold, the man 7:245 character of 7:432 delivers Jesus to be crucified 7:151, 247 Galileans slain by 7:377 Joseph of Arimathea requests Jesus' body from 7:157, 250 mentioned by disciples 8:16 tries Jesus 7:147-150, 243-247 writes title for Jesus' cross 7:247

Pillar of cloud and fire 1:177-179, 203, 212, 223

Pisgah (piz'gā) *High hill.* Another name for Mount Nebo 1:230 *See also* Nebo (1)

Pishon (pī'shōn) *Flowing.* One of the four rivers in the garden of Eden 3:5

Pisidia (pī'sīd'īā) *Pitchy.* The district north of Pamphylia in Asia Minor 8:71, 79

Pithom (pī'thōm) *Great space.* A treasure city of Egypt built by Israelite labor 1:141, 352

Plagues of Egypt 1:354
boils 1:164, 165
cattle diseased 1:163, 164
darkness 1:170
death of the first-born 1:170-173
flies 1:161-163
frogs 1:158-160
hail 1:166
lice 1:160
locusts 1:169
river turned to blood 1:157

Pleiades (plē'yā dēz) *Daughters of Pleione.* A cluster of sevenstars in the constellation Taurus 4:10, 300

Poems. *See* Poetry 9:319

Poetry, patriotic 4:169-243

Pompey, Roman general 9:320

Pontius (pōn'tī ūs) *Of the sea.* The family name of Pilate 8:363

Pontus (pōn'tūs) *Sea.* A Roman province south of the Black Sea, the birthplace of Aquila 8:9, 101

Poor, the
laws against oppression of 6:125-127
prophets on oppression of 4:119-124
proverbs concerning 6:291-293

Porcius (pōr'sī ūs) *Swinish.* The family name of Festus 8:136 *See* Festus

Potiphar (pōt'ī fār) *Belonging to the sun.* Captain of Pharaoh's guard, to whom Joseph was sold. Joseph made overseer by 1:95 Joseph put in prison by 1:96

Poti-phera (pōt'ī-fē'rā) *Belonging to the sun.* Egyptian priest of On whose daughter married Joseph 1:103, 104

Potter and his pots, Jeremiah's lesson of 6:175, 250, 409, 410

Prætorium (prē tō'rī ūm) *Of the prator.* Official residence of a Roman governor 7:151

Praise, Psalms of 5:241-267, 283-323

Prayer
Bible references on 9:40, 41
teaching children 9:16-20

Prayers
Abraham 1:13, 14
Asa 2:207
Christ's teaching regarding 7:102, 293, 294, 312
Christian 8:363-370, 435
David 2:119
for communion 5:238-240
for guidance 5:325-337, 370-382
for little children MBB:149-178
for Peter and John by church at Jerusalem 8:16, 363
for rulers 5:273, 281
Hannah 1:325
Hezekiah 2:255, 257
in time of trouble 5:177-200
Isaiah 4:183, 184
Jehoshaphat 2:215, 216

Prayers (Continued)
Lord's prayer 7:294
Manoah 3:49
Moses 1:199
Paul, *See* Paul
Solomon at the dedication 2:176
Solomon prays for wisdom 2:159, 160
special prayers 9:219

Pride, proverbs on 6:115, 116, 128-130

Priests
chief priests 7:430
Christ the great high priest 7:266-272
duties 6:219-226
high priests 6:219, 220
power 6:411, 412
vestments 6:357-359, 416

Prisca (pris'kā) *Ancient.* 8:321 *See* Priscilla

Priscilla (prī'sil'ā) *Little Prisca.* Wife of Aquila 8:101, 321

Prochorus (prōk'ō rūs) *Choir-leader.* One of the first deacons of the Christian church 8:22

Prodigal son, parable of the MBB:393; 7:305

Promised land. *See* Canaan

Prophets. *See also* names of prophets—Isaiah, Jeremiah, etc.
chronological table of 2:196-198
development of the 4:377
false prophets
Jesus against 7:300, 392
Elymas 8:70, 71
Hananiah 2:298, 299
Jeremiah against 5:99-107
selections against 4:137-139; 6:216-218
Zedekiah 2:333
messages of true 4:5-239
sons of the 3:96-99, 387
true 6:213-215
women as 6:48, 49

Proverbs on
children 6:13-32
power of the tongue 6:285-289
practical sayings 6:269-276
prudence 6:107
social and personal virtues 6:280-284, 290-296
types of character 6:100-134
wisdom and its teachings 4:247-273
women 6:37, 38, 54, 55

Psalms
classified according to theme 5:115-400
introductory note 5:113, 114
notes on 5:410-417
principles of Hebrew poetry 5:xi-xv
questions on 9:262, 263

Ptolemais (tōl ē mǎ'is) *Warlike.* A seaport of Galilee; now called Acre.
Jonathan Maccabeus entrapped at 3:328
Paul at 8:125

Ptolemies, in Egypt 9:176

Ptolemy (tōl'ē mī) *Warlike.* A Syrian general sent with Nicanor against Judas Maccabeus 3:308

Ptolemy, son-in-law and slayer of Simon the Maccabee 3:334, 335

Publican
Jesus entertained by Zaccheus, chief publican 7:113-115
Levi called to be a disciple 7:53, 420
note on 7:415
Pharisee and publican, parable of 7:365, 366

Publius (pūb'lī ūs) *Common.* Governor of Melita, whose father Paul cured 8:150

Pul (pūl) *Lord.* A name of Tiglath-pileser 2:365

Pur (pēr) *Lot.* The casting of lots 3:176, 391

Purah (pēr'ā) The name of Gideon's servant 1:302

Purim (pū'rīm) *Lots.* An annual Jewish festival, commemorating the triumph of Esther 3:189, 393; 6:383, 420

Purity, Paul on 8:247, 308

Put (pūt) *Extension.* A people of northern Africa 3:30

Puteoli (pōō tē'ō lī) *Sulphur springs.* A city on the coast of Italy where Paul remained seven days 8:151

Make, lād, fār, sofā; ēve, lënd, hēr; light, cftý; cöld, cörd, pöd; ūse, cūp; mōön, fööt.

Q

- Quails in the wilderness 1:186, 187, 356
Quartus (kwôr'tūs) *Fourth*. A Christian mentioned by Paul 8:323
Questions
 how to ask 9:20
 on the Bible 9:249-275
 seek-further questions 9:49-54

R

- Raamah** (rā'ā mā) *Quivering*. An Arabian tribe that traded with Tyre 6:197
Raamses (rā ām'sēz) *Field of the sun*. 1:141 *See* **Rameses**
Rabbah (rāb'ā) *Great*. An Ammonite city captured by David 2:104
Rabbi (rāb'ī) *My master*. A title of respect by which Christ was addressed by his disciples 7:176, 365
Rabboni (rāb bō'nī) *My great master*. A title of highest respect by which Christ was sometimes addressed 7:252
Rab-saris (rāb-sā ris) Title of an Assyrian court official sent by Sennacherib to intimidate Hezekiah 2:250
Rabshakeh (rāb-shā kē) Title of an Assyrian military officer who accompanied the Rab-saris to Jerusalem 2:250-253
Raca (rā'kā) *Worthless*. A term of contempt 7:280, 360
Rachel (rā'chēl) *Lamb*. Wife of Jacob and mother of Joseph and Benjamin; conceals household gods 1:75; death 1:86; meeting with Jacob 1:68; wedded to Jacob 1:71
Raguel (rā gū'ēl) *Friend of God*. Father-in-law of Tobias 3:363-371
Rahab (rā'hāb) *Proud*. A woman of Jericho who hid the Hebrew spies 6:44; conceals the spies 1:238-240; faith of 7:275; Joshua spares 1:251, 252
Rahab, a name applied to Egypt by Isaiah 2:248
Rainbow, God's covenant of the 3:29, 30
Ram (rām) *Lifted up*. The family to which Elihu belonged 4:346
Ramah (rā'mā) *High*. Home of Samuel 1:326, 338; fortified by Baasha 2:209; Samuel buried in 2:79
Ramah, the traditional site of Rachel's tomb; palm tree of Deborah near 1:283; voice heard in 4:234; 7:17
Ramath-lehi (rā'māth-lē'hī) *Mount Jawbone*. The scene of Samson's victory over the Philistines 3:54, 55
Rameses (rām'ē sēz) *Sun-born*. The possession given to Jacob's family in Goshen; later a treasure city and starting point of the exodus 1:123, 141, 176
Ramoth (rā'mōth) *High places*. Same as Ramoth-gilead 6:332
Ramoth-gilead (rā'mōth-gil'ē ād) *Heights of Gilead*. Chief city of the tribe of Gad; Ahab slain at 2:334; city of refuge 6:332; Jehoshaphat aids Ahab in battle at 2:333-336; Jehu anointed at 2:349
Raphael (rā'fā ēl) *Healing of God*. Archangel who accompanied Tobit on his journey 3:364-374
Raphon (rā'fōn) Scene of defeat of Timotheus by Judas Maccabeus 3:314-316
Rebekah (rē bēk'ā) *Beautiful ensnarer*. Wife of Isaac and mother of Jacob and Esau; children's story of MBB:305; death and burial of 1:130; Eliezer and 1:44-48; meeting of Isaac and 1:49-51; plans to deceive Isaac 1:60; sends Jacob to Laban 1:62-65

- Rechab** (rē'kāb) *Horseman*. Ancestor of the Rechabites, an Arabian tribe whose tenets were abstinence from wine, nomadic life, and freedom from agricultural labor 6:252
Rechab, one of the murderers of Ish-bosheth 2:94
Red Sea, a body of water separating Africa from Asia, crossed by the Israelites in their flight from Egypt 1:179, 180, 354
Redeemer
 I know that my Redeemer liveth 4:324
 Lord, my strength and my Redeemer 5:152
 the avenger and the advocate 4:388
 their Redeemer is mighty 6:106
Refuge, cities of 6:331, 332
 map showing 1:274
Rehob (rē'hōb) *Breadth*. A town at the northern end of the Jordan valley; spies search land to 1:214
 Syrians of, war with David 2:102
Rehoboam (rē hō bō'ām) *Emancipator*. Son of Solomon, on whose accession the northern tribes seceded, leaving him the first ruler of Judah, the southern kingdom; answer to the men of Israel 2:200, 201; appoints Abijam governor and successor 2:203; biography of 2:199, 200; idolatry of 2:203; Israel rebels against 2:201; king of Egypt despoils Jerusalem 2:203; Shemalah prevents war with Israel 2:202
Rehoboth (rē hō'bōth) *Room*. A well dug by the servants of Isaac 1:53
Rei (rē'ī) *A friend*. A friend of David 2:150
Religious life of the people of the Old Testament 6:343-386
Remalah (rēm ā lī'ā) *God is exalted*. Father of Pekah 2:367
Removal of household goods, lesson of 4:66, 67; 6:254
Repentance
 accepted 4:151, 154, 155; 5:109
 Jesus on 7:376, 377
 Jeremiah's vision of 4:217-219
 Job's friends urge 4:306, 331
 Psalms on 5:155-175
Rephaim (rēf'ā im) *Giants*. A valley near Jerusalem, where the Philistines camped 2:55, 105
Rephidim (rēf'ī dīm) *Beds*. The last encampment of the Israelites before Mount Sinai; Joshua defeats Amalek at 1:187
Responsibility
 Ezekiel's sermon on 5:108-110
 of parents 6:14-19
 Psalms on 5:397, 398
Resurrection of Jesus 7:159-161
Reuben (rōō'bēn) *Behold, a son!* Son of Jacob and Leah; attempts to save Joseph 1:91-93
Reuben, tribe of; allotted land east of Jordan 1:224-227; merged with other inhabitants 1:359; tribal song of 4:169
Reuel (rōō'ēl) *Friend of God*. Another name for Jethro 1:145
Revelation to John 8:381-412. *See also* John (2)
Reverence, Bible references on 9:41
Rezin (rē'zīn) *Firm*. King of Syria who joined Pekah against the kingdom of Judah; attacks Jerusalem 2:368; killed by Tiglath-pileser 2:240, 370
Rezon (rē'zōn) *Lean*. A Syrian general who set up a petty kingdom at Damascus 2:188
Rhegium (rē'jī um) *Fracture*. A harbor on the coast of Italy where Paul's ship stopped 8:151
Rhoda (rō'dā) *Rose*. A maid in the house to which Peter went on his release from prison 8:42
Rhodes (rō'dz) *Rose*. A seaport of Greece 8:124
Riblah (rīb'lā) *Fertile*. A town on the Orontes river on the military route from Palestine to Babylonia; Jehoahaz at 2:283; Zedekiah blinded at 2:304
Rich fool, parable of 7:389

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, city; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Riches, *See* **Wealth**
Riddles 6:259-264
Righteousness
 Amos on 4:9, 10
 if I have walked with vanity 4:343-345
 Isaiah on the rule of 4:156-160, 243
 proverbs on 6:277-279
 Psalms on 5:385-400; 6:284
Rimmon (rim'ôn) *Pomegranate*. The Hebrew name for the Syrian god Hadad 3:113, 114
Rimmon, father of murderers of Ish-bosheth 2:94
Rivers, Old Testament descriptions of 5:33-35
Rizpah (riz'pâ) *Heat*. The mother of two of Saul's sons slain by the Gibeonites 2:108
Rock
 house built on a 7:401
 water from 1:219
Rod of Aaron, *See* **Aaron**
Rogelim (rô gē'lim) *Fullers*. The native place of David's friend Barzillai 2:136
Rogers, John 9:105
Rome (rôm) *Strength*. The capital city of the Roman empire.
 Christian church in 8:428
 outline history of, in Bible times 9:155-171
 Paul's imprisonment in 8:153-155
 relations with the Hebrews 9:190-193
 treaty with Judas Maccabeus 3:320-322, 399
Rufus (rô'fûs) *Red*. Son of Simon the Cyrene 7:151
Rufus, a Christian at Rome 8:322
Rulers, *See* **Government and rulers**
Ruth (rô'oth) *Beauty*. The Moabitess who returned with Naomi to Bethlehem and became the wife of Boaz.
 biography of 3:153, 154
 questions on 9:258
 story of MBB:357; 3:155-166

S

Sabbath
 Bible references on observance of 9:41
 disciples pluck grain on 7:56, 397
 established by fourth commandment 1:193-195
 Jesus heals on 7:102, 103
 laws and traditions concerning 6:385, 386, 420
 made for man 7:58, 397, 420
 Nehemiah reestablishes 3:280, 281
Sabeans (sâ bē'ânz) A tribe of Arabians that raided Job's possessions 4:279, 294
Sacrifice
 laws of 6:365-370
 mercy is better than 3:291, 292; 4:139
 of Jesus 7:269
 righteousness the acceptable sacrifice 4:153, 154
 wherewith shall I come before the Lord? 4:30
Sadducees (săd'û sēz) *Sons of Zadok*. An aristocratic priestly party opposed to the Pharisees 7:37, 84, 126, 415
Saint George, monastery of 9:129, 130
Salamis (sāl'â mis) *Shaken*. A town on the coast of Cyprus visited by Paul 8:67
Salem (sāl'ēm) *Peace*. Probably the ancient name for Jerusalem 1:13
Salim (sāl'im) *Peace*. A town on the Jordan where John baptized 7:180
Salmon (sāl mō'nē) *Clothed*. An eastern promontory of Crete 8:145
Salome (sāl lō'mē) *Peace*. Daughter of Herodias, who danced before Herod 7:69
Salome, one of the women who visited the sepulcher of Jesus 7:155, 159
Salt losing its savor, parable of 7:351
Salt Sea, *See* **Dead Sea**
Samaria (sā mār'i'ā) *Watch station*. The capital of the kingdom of Israel 2:327-372
 Baal-worship established in 2:327
 Ben-hadad besieges 2:327, 344
 built by Omri 2:324
 calf of 4:135, 381

Samaria (*Continued*)
 foreign colonists brought into 2:374
 Josiah destroys idols in 2:275
 journey to 9:134
 priests of Baal destroyed in 2:357
 Sargon captures 2:372, 393
 Shalmaneser besieges 2:246, 247
Samaria, in New Testament times, one of the three districts of Palestine.
 Jesus and the woman of 7:184, 436
 Jesus passes through 7:105, 184
 Paul passes through 8:79
Samaritans (sā mār'i' tănz) The descendants of foreign peoples established in Samaria by Sargon after his conquest of the kingdom of Israel 2:374, 375
 hinder Nehemiah in rebuilding Jerusalem 3:270
 Jesus called a Samaritan 7:207
 leper healed by Jesus 7:105
 story of good Samaritan MBB:397; 7:356
 will not receive Jesus 7:106
Samos (sām'ōs) *High*. An island in the Aegean Sea touched by Paul on his third journey 8:123
Samothrace (sām'ō thrās) *Thracian Samos*. An island south of Thrace, to which Paul sailed from Troas 8:89
Samson (sām'sûn) *Sun hero*. Son of Manoah, consecrated as a Nazirite; judge of Israel for twenty years.
 birth of 3:47-51
 blinded by Philistines 3:60
 burns cornfields of Philistines 3:53, 54
 death and burial of 3:61-63
 Delilah and 3:57-60
 gates of Gaza carried away by 3:56
 humor of 3:384, 385
 lion slain by 3:52
 marriage to a Philistine 3:51-53
 Philistines slain with jawbone 3:54, 55
 prisoner of the Philistines 3:60, 61, 385
 questions on 9:257
 riddles of 3:52
 story for children MBB:353
 temple of Dagon destroyed by 3:61
Samuel (sām'û ēl) *Asked of God*. Son of Elkanah and Hannah; celebrated Hebrew prophet and last of the judges.
 biography of 1:322, 323
 birth 1:326
 called by God 1:329, 330
 David secretly anointed by 2:28
 death and burial 2:79
 Eli and 1:329, 330
 judge of Israel 1:336
 mourns for Saul 2:21, 27
 on kings 2:189, 190
 people demand a king 1:338
 questions on 9:252
 Saul
 anointed by 2:7, 8
 proclaimed king by 2:11
 rebuked by 2:15, 21
 sons of 1:337
 spirit of, foretells Saul's death 2:81
 story for children MBB:363
Sanballat (sān bāl'āt) *Moon-god has given life*. A Persian official who opposed Nehemiah when rebuilding Jerusalem 2:366, 269-275, 395
Sand tray, for children 9:24
Sanhedrin (sān'hē drin) *Seated together*. The supreme council of the Jewish nation. In the New Testament called the "council" 7:432, 437; 8:131, 132
Sapphira (sā fī'rā) *Handsome*. The wife of Ananias 8:17
Sarah (sār'ā) *Princess*. The wife of Abraham and mother of Isaac.
 death and burial of 1:35-38
 drives Hagar away 1:15, 27
 given to Abimelech and returned 1:25, 26
 Isaac born to 1:27
Sarah, daughter of Raguel, and wife of Tobias 3:363-374

Sarai (sā'ri) *My princess*. The original name of Sarah, Abraham's wife 1:15, 17
Sarchedonus (sār kēd'ō nūs) Another name for Esar-haddon 3:361
Sardis (sār'dis) *Remainder*. The capital of Lydia, and seat of one of the seven churches 8:183, 429
Sargon (sār'gōn) *Sun prince*. A king of Assyria who captured Samaria and deported many of its inhabitants 2:247, 372, 388, 393; 9:180-182
Satan (sā'tān) *Adversary*. In the Old Testament a common noun meaning enemy or adversary. In the New Testament sense, the chief of evil spirits.
 cast out 7:70; 8:402
 Job's adversary 4:278, 279, 281, 282
Saul (sōl) *Asked of God*. A Benjamite, son of Kish, and first king of Israel.
 Amalekites defeated by 2:19, 20
 Ammonites defeated at Jabesh-gilead 2:11-13
 among the prophets 2:8, 9
 anointed secretly by Samuel 2:7, 8
 biography 2:3, 4
 casts spear at Jonathan 2:47
 condemns Jonathan to death 2:19
 David
 becomes armor-bearer to 2:23
 becomes harpist to 2:21-23
 buries in sepulcher of Kish 2:108
 flees from 2:42-46, 49-52
 mourns death of 2:85, 86
 pursued by 2:52, 59-61
 sent by, to fight Goliath 2:34, 382
 spares life of 2:61, 62, 71
 jealous of David 2:38
 keeps booty of Amalekites 2:20
 made king at Gilgal 2:13, 381
 men of Jabesh-gilead rescue body of 2:85
 Philistines, wars with 2:14-20, 29-37
 proclaimed king at Mizpah 2:11
 questions on 9:252, 253
 Samuel rebukes 2:14, 15
 Samuel rejects 2:21
 seeks father's asses 2:5
 slays priests of Nob 2:52, 53
 suicide of 2:83, 385
 troubled by evil spirit 2:21
 witch of Endor consulted by 2:70-81
Scapegoat
 description of custom 6:349
 selection and release of 6:370-381
Scribes and Pharisees ask Jesus for a sign 7:83, 93
Scythian (sīth'ī ān) *Degraded*. A wandering race of Indo-Europeans who lived north of the Black and Caspian seas 8:311
Sea, Old Testament descriptions of the 5:37, 38
Seba (sē'bā) *Amethyst*. A people of Africa 5:279
Sebam (sē'bām) *Fragrant*. A place in the east-Jordan territory of Reuben; also called Sibmah 1:225-227; 6:154
Sebat (sē'bāt) *Rod*. The eleventh month in the Jewish sacred year 3:334
Secundus (sē kūn'dūs) *Second*. A man of Thessalonica who accompanied Paul to Jerusalem 8:121
Seir (sē'ir) *Hairy*. Probably the same as Edom 1:78, 83
Seirah (sē'irā) The place to which Ehud escaped after killing Eglon, king of Moab 1:280
Sela-hammahlekoth (sē'la-hā mā'lē kōth) *Cliff of escapes*. A cliff in the wilderness of Maon to which Saul pursued David 2:61
Seleucia (sē lū'shī ā) *Troubled*. A port in Antioch visited by Paul 8:67, 70
Seleucus IV (sē lū'kūs) *Troubled*. King of Syria. He dispatched Heliodorus to plunder the temple 3:335
Self-control, proverbs on 6:281
Selfishness, *See* Greed
Senir (sē'nir) *Pointed*. The northern portion of Anti-Lebanon 6:78, 172
Sennacherib (sē nāk'ēr ib) *Not first-born*. Son and successor of Sargon, king of Assyria 9:182, 183

Sennacherib (Continued)

besieges Jerusalem 2:250-254, 388
 captures cities of Judah 2:249
 plague destroys army of 2:256, 389
 slain by his sons 2:256
Sepharad (sē'fā rād) *Separated*. A Persian province of Asia Minor where exiles from Judah lived 4:88
Sepharvaim (sē'fār vā'im) *City of the sun*. A city of Syria captured by the Assyrians 2:253, 374
Seraiah (sē rā'yā) *God my prince*. A scribe of David 2:101
Seraiah, one of those sent to arrest Jeremiah and Baruch 2:288
Sergius (sēr'jūs) *Who acts late*. *See* Paulus
 Sermon on the mount 7:287-300
Seron (sē'rōn) A Syrian general defeated by Judas Maccabeus 3:307
Serpent
 Aaron's rod turned to a 1:156
 in the desert 1:222, 358
 Moses sets up a brazen 1:222
 Moses' serpent worshipped by Israelites 2:246
Servant who suffers and is satisfied 4:82-84
Servants, *See* Laborers
Servants watching, parable of the 7:382
Seth (sēth) *He hath appointed*. Son of Adam and Eve 3:16
Seven brothers, martyrdom of the 3:223-225
Shaalim (shā āl'im) *Place of forces*. An unidentified locality where Saul sought his father's asses 2:5
Shaashgaz (shā āsh'gāz) *Beauty's servant*. A chamberlain of Ahasuerus 3:174
Shadrach (shā'drāk) *Royal*. The name given to Hananiah, one of Daniel's friends.
 captive in Babylon 3:126, 130, 134
 in the fiery furnace 3:135-138
Shalishah (shā lī'shā) *Triangular*. A wild region near Mount Ephraim where Saul sought his father's asses 2:5
Shallum (shāl'ūm) *Revenge*. Fifteenth king of Israel 2:364, 365
Shallum, the name given by Jeremiah to Jehoahaz, king of Judah 2:283
Shallum, husband of Huldah the prophetess 2:271
Shallum, the uncle of Jeremiah 2:302
Shallun (shāl'ūn) *Revenge*. A ruler of Mizpah who repaired the fountain gate of Jerusalem 3:270
Shalmaneser IV (shāl măn ē'zēr) *Shulman* is chief. King of Assyria who began the siege of Samaria 2:246, 247, 372
Shamgar (shām'gār) *Most careful keeping*. A foreign oppressor of Israel mentioned in Deborah's song 1:288
Shammah (shām'ā) *Desolation*. Same as Shimea 2:28
Shaphan (shā'fān) *Rabbit*. Scribe who read the book of the law to Josiah 2:270, 271; 3:357
Shaphat (shā'fāt) *Judge*. Father of Elisha 2:341
Sharezer (shā rē'zēr) *Prince of fire*. A son of Sennacherib; he assassinated his father 2:256
Sharon (shār'ōn) *Plain*. The maritime plain extending from Jaffa to Mount Carmel 5:45; 6:73
Shaveh (shā'vē) *Plain*. A broad valley near Salem 1:13
Shealtiel (shē āl'tēl) *Asked of God*. The father of Zerubbabel 3:243
Sheba (shē'bā) *Oath*. A country of Arabia, whose queen visited Solomon 2:182-184; 6:47
Sheba, a Benjamite who led a revolt against David 2:148-150
Shebarim (shēb'ārīm) *Quarries*. Place to which the men of Ai pursued the Israelites 1:252
Shebna (shēb'nā) *Youth*. Palace governor of Hezekiah 2:250
Shecaniah (shēk'ā nī'ā) *Abode of God*. Father-in-law of Tobiah the Ammonite 3:274
Shechem (shē'kēm) *Shoulder*. A city north of Jerusalem between mounts Ebal and Gerizim 1:341
 Abimelech at 1:307-311

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, city; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Shechem (*Continued*)

Abraham's altar at 1:5
capital of Jeroboam I 2:216
city of refuge 6:332
Jacob buries idols at 1:85
Jacob's flocks fed in 1:90
Joseph buried in 1:135
Rehoboam at 2:200
Shechem, son of Hamor 6:92
Sheep and the goats, parable of 7:334
Shelah (shē'lā) *Prayer*. A name for Siloam 2:270
Shelemiah (shēl ē mī'ā) *Reward of God*. A priest whom Nehemiah appointed treasurer 3:280
Shelemiah, one of the men commanded to arrest Jeremiah 2:288
Shem (shēm) *Name*. The oldest son of Noah 3:21, 23-30
Shemaiah (shē mā'yā) *God has heard*. A prophet who favored the revolt of the ten tribes from Rehoboam 2:202
Shemaiah, a prophet hired by Sanballat and Tobiah to intimidate Nehemiah 3:272
Shemaiah, the great kinsman of Tobias 3:365
Shemer (shē'mēr) *Guardian*. Owner of hill purchased by Omri as a site for Samaria 2:324
Shemini (shēm'i nīth) *Eighth*. A musical term denoting the bass 6:204
Shemiramoth (shē mīr'ā mōth) *Heights of heaven*. A family of Levites appointed by David to minister before the ark 6:204
Shen (shēn) *Tooth*. A place named with Mizpah to indicate the position of the memorial stone Ebenezer 1:336
Shepherds
adoration of the 7:11
children's story of the MBB:215
Ezekiel on the good and the false 5:102-106
I am the good shepherd 7:212-214, 345, 346
Jeremiah against false 5:99-102
parable of the good shepherd 7:212
parable of the ninety and nine 7:305
shepherd Psalm 5:221
shepherd who didn't go MBB:450
Zechariah against false 5:106, 107
Sheshbazzar (shēsh bāz'ar) *Joy in tribulation*. A governor of Jerusalem who returned the sacred vessels of the temple 3:237, 394
Shethar-boznai (shē'thār-bōz'nī) *Star of splendor*. A Persian officer in Syria who opposed the rebuilding of the temple 3:252, 253
Shibah (shī'bā) *Swearing*. Name of a well dug by Isaac 1:54
Shibboleth (shīb'ō lēth) *Stream*. Test word used by the Gileadites to detect their foes 1:319
Shihor (shī'hōr) *Blackness*. The Nile river 5:95
Shiloah (shī'lō'ā) *Peace*. Same as Siloam 2:243
Shiloh (shī'lō) *Peace*. One of the earliest Hebrew sanctuaries, where Samuel served under the high priest Eli 1:366; 9:133
ark of covenant taken to battle from 1:332, 333
Jeroboam's wife consults Ahijah at 2:318
Samuel ministers in sanctuary at 1:329-332
Samuel's parents at 1:325
tent of meeting set up at 1:268
Shimea (shīm'ē ā) *Rumor*. Third son of Jesse, brother of David; same as Shammah 2:103
Shimei (shīm'ē ī) *Famous*. A kinsman of Saul. curses and stones David 2:131
David's mercy to 2:146
Solomon slays 2:163, 164
Shimei, an officer of David 6:158
Shinar (shī'nār) *Two rivers*. An ancient name for Babylonia.
Nebuchadnezzar takes captives to 3:125
tower of Babel built in 3:31-33
Ships, *See Navy*
Shishak (shī'shāk) *Like a river*. An Egyptian king who invaded Palestine in the reign of Rehoboam 2:388
Jeroboam takes refuge with 2:191
Jerusalem plundered by 2:203
Shitrai (shīt'rī) *God reigns*. The keeper of David's herds in Sharon 6:142

Shittim (shīt'im) *Acacias*. Last encampment of the Israelites east of Jordan opposite Jericho.
Joshua sends spies from 1:238
Shobach (shō'bāk) *Enlarging*. Captain of the forces of Hadarezer 2:103
Shobi (shō'bī) *Captor*. One of three who befriended David when fleeing from Absalom 2:136
Showbread, David eats 2:49, 50; 6:416
Shual (shōō'al) *Fox*. A district north of Michmash 2:15
Shuhite (shōō'hīt) *Descendant of Shuah*. Designation of Bildad, one of Job's friends 4:282, 372
Shunem (shōō'nēm) *Tranquil*. A village opposite Gilboa, where the Philistines camped before Saul's last battle 2:79
Shunem, the residence of the woman who entertained Elisha 3:105-109, 387
Shur (shōor) *Wall*. A desert region of Arabia bordering on Egypt, where Hagar took refuge. Abraham dwells near 1:25
Ishmael dwells in 1:29
waters of Marah in 1:182
Shushan (shōō'shān) *Lily*. Capital of the Persian empire 3:391
Ahasuerus emperor in 3:169
Nehemiah cupbearer to Artaxerxes in 3:263
Sibbecai (sīb'ē kī) *Troubling of God*. One of David's thirty heroes 2:103
Sibmah (sīb'mā) *Fragrant*. The feminine form of Sebam 6:154
Siddim (sīd'im) *Open fields*. Vale of slime pits, where five Canaanite kings were defeated 1:11
Sidon (sī'dōn) *Fishery*. An ancient city of Phoenicia on the Mediterranean north of Tyre. furnishes cedars for Solomon's temple 2:120
furnishes cedars for Zerubbabel's temple 3:243
inhabitants of, follow Jesus 7:71
Jesus in 7:94, 95
Jesus mentions 7:354
Laish evidently a colony of 3:67, 385
Paul at 8:145
rowers of 6:237
Sihon (sī'hōn) *Tempestuous*. A king of the Amorites who opposed the advance of the Israelites 1:223
Silas (sī'lās) *Woody*. A Christian Hebrew associated with Paul.
goes with Paul to Antioch 8:81
imprisoned at Philippi 8:59-62
Siloam (sī'lō'am) *Sent*. A pool at Jerusalem associated with Christ's healing of the blind man 7:208, 377
Simeon (sīm'ē ōn) *Hearing graciously*. A son of Jacob and Leah 1:106, 107, 127
Simeon, a devout man who blessed the infant Jesus 7:13
Simon (sīm'ōn) *Hearing graciously*. Brother of Judas Maccabeus 3:301
becomes judge and adviser 3:304
Galilean Jews rescued by 3:312, 313
helps Jonathan against Apollonius 3:326, 327
leadership of 3:331-335
slain by Ptolemy 3:334, 335
succeeds Jonathan as leader 3:331
Simon, guardian of the temple in the time of the high priest Onias III 3:335
Simon Peter, *See Peter*
Simon the sorcerer
baptized by Philip 8:25
rebuked by Peter 8:25
Simon the Canaanite, one of the twelve apostles; called "the Zealot" 7:59, 63, 425
Simon, a brother of Jesus 7:80
Simon, the Pharisee who entertained Jesus 7:55
Simon, the father of Judas Iscariot 7:223
Simon, the Cyrenian who bore Jesus' cross 7:151
Simon, the tanner, Peter's host at Joppa 8:32
Sin (sīn) *Clay*. A desert portion of Arabia between the Gulf of Suez and Sinai 1:183
Sinai (sī'nā ī) *Bushy*. The triangular peninsula at the head of the Red Sea, between the Gulf of Suez and the Gulf of Akaba; the scene of the Israelites' wanderings 1:190

Māke, lād, fār, sofā; ēve, lēnd, hēr; līght, cīty; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

Sinai (Continued)

journey to east Jordan and 9:143-145
Sinai, a mountain in the peninsula of Sinai; also called Horeb 1:356, 357
 Elijah at 3:86
 law given to Moses on 1:190-195
 the fiery mount 1:357
Sion (sī'ōn) *Lofty. Same as Zion* 3:316
Sippai (sip'i) *Threshold. A Philistine slain by one of David's heroes* 2:103
Sirah (sir'ā) *Retreat. A place near Hebron where Joab's messengers overtook Abner* 2:92
Sisera (sis'er ā) *Battle array. A Canaanite captain conquered by Deborah and Barak and slain by Jael* 1:283-287
Sitnah (sit'nā) *Enmity. Name given to a well dug by Isaac's herdsmen* 1:53
Sivan (si'vān) *Third month of the Jewish sacred year* 3:186
Slander
 proverbs on 6:123
 riddle on 6:264
Smyrna (smēr'nā) *Myrrh. A coast city of Asia Minor, and seat of one of the seven churches* 8:178, 179
So (sō) *Lifted up. A king of Egypt with whom Hoshea formed an alliance* 2:372
Soco (sō'kō) *Hedge. A fortified town of southern Judah where the Philistines camped* 2:240
Sodom (sōd'ūm) *Burning. The chief of the Canaanite cities of the plain, destroyed by fire; a symbol of wickedness* 1:7-13, 19-25
Solomon (sol'ō mūn) *Peace. Third king of Israel. Abiathar expelled by 2:160*
 Adonijah slain by 2:162
 Bath-sheba and Nathan plead for 2:151
 Benaiah appointed general by 2:163
 biography of 2:157, 158
 birth of 2:115
 builds ships and cities 2:186
 David
 commits building of temple to 2:122, 123
 gives counsel to 2:155
 proclaims king 2:153
 death and burial 2:191
 estimate of 2:387
 Gibeon, sacrifices and dreams at 2:159, 160
 Hiram aids in building temple 2:170-173
 idolatry of 2:187, 188
 Jedediah, Nathan's name for 2:115
 Jeroboam and 2:190, 191
 Joab slain by 2:162, 163
 judgment between two mothers 2:166-168
 marries Pharaoh's daughter 2:168
 palace built by 2:168, 169
 queen of Sheba visits 2:182-184
 questions on 9:254
 religious toleration of 2:387
 second vision of the Lord 2:181, 182
 Shimei slain at command of 2:164
 temple built by 2:170-173
 temple dedicated by 2:174-180
 wealth of 2:165, 166, 185, 186
 wisdom, his prayer for 2:159, 160
 Zadok appointed high priest by 2:163
Song of the bow 2:86
Soothsayers, See Fortune-tellers
Sopater (sō'pā tēr) *Savior of his father. A man who accompanied Paul to Troas* 8:121
Sorek (sō'rēk) *Vine. The valley in which Delilah lived* 3:57
Sospater (sō sip'ā tēr) *Savior of his father. Fellow-countryman and friend of Paul* 8:323
Sosthenes (sōs'thē nēz) *Strong savior. Ruler of the synagogue at Corinth, who was beaten by the Greeks* 8:104
Sower, parable of the MBB:401; 7:371
Spain (spān) *Land of rabbits. Anciently, the whole peninsula of southwestern Europe* 3:320; 8:118, 119
Speech, self-control in
 apostles on 8:293-297
 Christ on 7:348

Speech (Continued)

proverbs on 6:285-289
Spies
 Joshua's spies at Jericho 1:238-240
 Moses sends out 1:213-217
Spiritual life, Paul on the 8:169, 170, 228, 248, 267, 272, 277-283
Stachys (stāk'is) *Ear of corn. A Roman Christian* 8:321
Stephen (stē'v'n) *Crown. Chief of the first seven deacons, and the first Christian martyr.*
 chosen 8:22
 tried for blasphemy 8:23
 stoned by a mob 8:24
Steward, parable of the prudent 7:388
Steward, parable of the wise 7:330
Sticks, Ezekiel's lesson of the 6:255, 256
Stoics (stō'iks) *Porch scholars. School of philosophers, followers of Zeno, encountered by Paul at Athens* 8:97
Stories
 about Jesus MBB:269-277
 Bible stories for children 9:32, 33
 children of the Bible 9:31, 32
 good-night stories 9:31
 how to tell 9:7-11
 Jesus told MBB:393-409
 New Testament, for children MBB:215-265
 of service and devotion MBB:453-467
 Old Testament, for children MBB:285-389
Strait gate, parable of the 7:300, 437
Strife
 Jesus' teachings on 7:360, 361
 Paul on 8:316, 322, 323
 proverbs on 6:118, 119, 130, 131
Succoth (sūk'ōth) *Booths. A place east of Jordan where Jacob built booths for his cattle* 1:83
Succoth, men of, refuse to aid Gideon 1:304, 365
Succoth, the first enchainment of the Israelites after leaving Egypt 1:176
Summer and winter, Old Testament descriptions of 5:57, 58
Sun and moon stand still 1:262
Sun dial, return of the shadow on 2:257
Suphah (sū'fāh) *An unidentified place east of Jordan, mentioned in Israel's wanderings* 1:222
Supper, parable of the great MBB:403; 7:318
Supper, the last MBB:261; 7:136, 137, 228
Suppliant friend, parable of the 7:313
Susanna (sū zā'n'ā) *Lily. One of the women who ministered to Jesus* 7:89
Swine, unclean spirits sent into 7:74, 423
Sychar (sī'kār) *A city of Samaria visited by Jesus* 7:184, 185
Symeon (sīm'e ōn) *Hearing graciously. One of the teachers in the church at Antioch* 8:69
Synagogue
 Jesus heals in 7:58
 Jesus teaches in 7:78-80, 82, 419
 Paul teaches in 8:71, 75, 92, 101, 111
Syracuse (sir'ā kūs) *Secret. A city on the coast of Sicily where Paul spent three days* 8:150
Syria (sir'ī ā) *High. The country north of Canaan extending from the Tigris river to the Mediterranean.*
 aids Ammonites against David 2:102-104
 Asa's alliance with 2:209
 Damascus captured by Tiglath-pileser 2:240
 Elisha in 3:117-121
 fame of Jesus spreads through 7:82
 joins Israel against Judah 2:368
 Joash pays tribute to 2:229
 outline of relations of Judah and Israel with 2:196, 197
 Paul in 8:81, 87
 pays tribute to David 2:100
 relations with the Hebrews 9:183-185
 wars with Israel 2:327-336, 344-348, 357-359
Syrophenician (sir'ō fē nish'ān) *Probably a Greek-speaking Phoenician; the woman whose daughter Jesus healed* 7:94, 95
Syrtis (sēr'tis) *The dangerous shallows on the African coast southwest of Crete* 8:146

T

Taanach (tā'á nāk) *Sandy*. A Canaanite city conquered by Joshua 1:290

Tabernacle
construction and equipment 6:351-357
in the wilderness 1:203, 211, 212, 213, 228
set up at Shiloh 1:268
tent of meeting 6:350

Tabernacles, feast of
details of observance of 6:376-378
Jesus attends 7:201

Tabitha (tāb'í thá) *Gazelle*. Another name for Dorcas 8:30, 31

Tables and charts
calendar, Jewish 9:278
festivals, Jewish 9:278
Herods, genealogy of the 7:412
Maccabees, genealogy of the 3:401
measures of capacity 9:277
measures of length 9:276
money of the Bible 9:277
outline history of Bible times 9:146-171
outline history of Judah and Israel 2:196-198
patriarchs, genealogy of the 1:40

Tabor (tā'bēr) *Mound*. A place near Ophrah where Gideon's brothers were murdered 1:305

Tabor, a place near Ramah passed through by Saul after his anointing 2:8

Tabor, a mountain near Nazareth where Barak rallied his forces to fight Siserā 1:283, 363

Tadmōr (tād'mōr) *Palm city*. A city built by Solomon in the Syrian desert 2:186

Tahpanhes (tā'pān hēz) *Gift of serpent*. Egyptian city where exiled Jews found refuge 2:308, 309

Tahpenes (tā'pē nēz) *Gift of serpent*. Wife of the Pharaoh who received Hadad, king of Edom 6:64

Talents, parable of the MBB:409; 7:328, 438

Talmāi (tāl'mī) *Furrow*. King of Geshur and grandfather of Absalom 2:123

Tamar (tā'mār) *Palm tree*. A Canaanite woman, the mother of Perez and Zerah 3:165

Tamar, the daughter of Absalom 2:126

Tammuz (tām'ūz) *Giver of the vine*. A Babylonian god corresponding to the Greek god Adonis 4:133, 381

Tares, parable of the 7:337

Tarshish (tār'shish) *Precious stones*. A city, probably in the extreme west of the Mediterranean, which traded with Tyre.
Jonah sails for 3:193
navy of 2:186; 4:195; 6:239

Tarsus (tār'sūs) *Joy*. Capital of the Roman province of Cilicia; birthplace of Paul 8:55, 67

Tartan (tār'tān) Title for commander in chief of the Assyrian army 2:250

Tattenai (tāt'ē nī) *Gift*. A Persian governor in Palestine who opposed the rebuilding of the temple 3:252, 253

Taverner's Bible 9:105

Teacher
Old Testament selections on 6:218
position among the Jews 6:411

Tebeth (tē'bēth) *Goodness*. Tenth month of the Hebrew sacred year 3:174

Tekoa (tē kō'ā) *Trumpet call*. A town of Judah on the edge of the wilderness.
birthplace of Amos 4:5
David and woman of 2:124, 125

Tema (tē'mā) *South*. Portion of northern Arabia settled by Ishmael's descendants 3:239; 4:294

Teman (tē'mān) *South*. District of Edom whose inhabitants were renowned for wisdom 4:56, 87

Temperance
Habakkuk on 4:131
Isaiah on 4:130, 131
proverbs on 6:280, 281
riddle on 6:259

Temple
Ahaz changes altar in 2:242
Ahaz sends treasures of, to Assyria 2:240
Antiochus Epiphanes plunders 3:298

Temple (*Continued*)
book of the law found in 2:271
Cyrus restores treasures of 3:237
David prepares for building 2:118-121
Heliodorus attempts to rob 3:335-338

Temple (*Continued*)
Herod rebuilds 7:426-429
Hezekiah gives treasures to Assyria 2:249, 250
injustice in 7:430
Jehoash of Israel plunders 2:360
Jesus
cleanses 7:123, 182
foretells destruction of 7:132, 133
found with doctors in 7:22, 23
teaches in 7:201, 202
Joash repairs 2:225, 226
Josiah repairs 2:270
Jotham repairs 2:236
Judas Maccabeus cleanses 3:311, 312
Manasseh's idolatry in 2:265
Nebuchadnezzar despoils 2:294
Nebuzaradan burns 2:305
Nehemiah purifies 3:279, 280
police of the 7:432
Shishak, king of Egypt, pillages 2:203
Solomon builds 2:170-173
Solomon dedicates 2:174-180
Solomon's temple, description of 6:361-363, 419
Uzziah defiles 2:233-235
Zerubbabel rebuilds 3:246-253

Ten commandments 1:193-195

Ten lepers healed by Jesus 7:105

Ten virgins, parable of the MBB:407; 7:378, 438

Tent of meeting, *See* Tabernacle

Teresh (tē'rēsh) *Severe*. A chamberlain of Ahasuerus 3:175

Tertius (tēr'shī ūs) *Third*. The scribe to whom Paul dictated his Epistle to the Romans 8:323

Tertullus (tēr tŭl'ūs) *Little third*. A Roman lawyer hired by the Sanhedrin to prosecute Paul before Felix 8:135

Thaddeus (thā'dē ūs) *Courageous*. One of the twelve apostles 7:59, 63

Thanksgiving
Bible references on 9:41
Bible verses for MBB:441

Thebez (thē'bēz) *Brightness*. A fortified city where Abimelech met his death 1:311

Thessalonica (thēs ā lō n'k'a) City of Macedonia where Paul was persecuted; modern Saloniki 8:92, 93, 421

Theudas (thū'dās) *Gift of God*. An insurgent Jew mentioned by Gamaliel 8:20

Thieves crucified with Jesus 7:153, 247

Thisbe (thīz'bē) A city from which Tobit was carried captive 3:359

Thistle and the cedar, fable of 2:359; 6:247

Thomas (tōm'ās) *Twin*. One of the twelve apostles 7:63
appointed one of the twelve 7:59
at the raising of Lazarus 7:218
doubt of 7:252, 253
we know not whether thou goest 7:231

Thummim (thŭm'īm) *Judgment*. *See* Urim

Thyatira (thī ā tī'rā) *Burning incense*. An ancient city of Lydia important for its dyeing industry.
home of Lydia 8:89
seat of one of the seven churches 8:179-181

Tiberias (tī bē'rī ās) *Good vision*. City founded by Herod Antipas on Sea of Galilee 7:253, 436

Tiberias, Sea or Lake of 7:190, 253, 436 *See* Galilee, Sea of

Tibni (tīb'nī) *Pattern*. Competitor of Omri for the throne of Israel 2:324

Tiglath-pileser (tig'lāth-pī lē'zēr) *Majesty of the great prince*. King of Assyria.
Ahaz of Judah becomes vassal of 2:240
invades Israel and exacts tribute 2:365, 366; 9:180
Pekah slain and captives taken by 2:370, 371

Tigris (tī'grīs) *Arrow*. The great eastern tributary of the Euphrates 3:366

Māke, lād, fār, sofā; ēve, lēnd, hēr; light, cīty; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

- Tikvah** (tik'vā) *Hope*. Father-in-law of Hulda the prophetess 2:271
- Time**, table of 9:278, 279
- Timnah** (tim'nā) *Restraining*. A town on the northern frontier of the tribe of Judah. Philistines capture from Ahaz 2:240
- Samson marries a woman of 3:51, 52
- Timnath-serah** (tim'nāth-se'ra) *Fruitful portion*. A city in Mount Ephraim where Joshua was buried 1:272
- Timon** (ti'mōn) *Honorable*. One of the seven deacons chosen by the early church 8:22
- Timotheus** (ti mō'thē ūs) *Honoring God*. A leader of the Ammonites defeated by Judas Maccabeus 3:312, 314-316
- Timothy** (tin'ō thī) *Honoring God*. A young disciple and companion of Paul 8:87, 97, 331
- Tiphshah** (tif'sā) *Ford*. A place on the Euphrates named as the northeast limit of Solomon's dominions 2:165
- Menaheem smites 2:365
- Tirzah** (tēr'zā) *Well-pleasing*. The residence of Jeroboam I and his successors down to Omri. Abijah dies at 2:320
- capital of northern kingdom 2:320-323
- Tishbite** (tish'bit) *Native of Thisbe*. A designation of Elijah 2:336
- Tithing**, law of 6:321-323
- Titus** (ti'tūs) *Honorable*. A missionary companion and assistant of Paul 8:82, 115, 168
- Titus**, Roman general 9:192, 193
- Titus Justus**, *See* Justus (2)
- Tob** (tōb) *Good*. One of the small Aramaean principalities south of Mount Hermon and Damaseus. Ammonites hire men of, against David 2:102
- Jephthah takes refuge in 1:315
- Tobiah** (tō bi'ā) *God is good*. The Ammonite who opposed the work of Nehemiah 3:266, 269, 270-275, 395
- Tobias** (tō bi'ās) *God is good*. Father of Hyrcanus 3:337
- Tobias**, the son of Tobit 3:360-374
- Tobiël** (tō bi'ēl) Father of Tobit 3:359
- Tobit** (tō'bit) Hero of the Apocryphal Book of Tobit 3:359-374
- Togarmah** (tō gār'mā) *Bony*. Ancestor of horse and mule merchants trading with Tyre 6:195
- Toi** (tō'i) *Wandering*. King of Hamath who sent gifts to David 2:100
- Tongues**, confusion of 3:31-33
- Topheth** (tō'fēth) *Drum*. A part of the valley of Hinnom near Jerusalem, where Baal-worship was practiced 2:274
- Tower**, parable of a man building a 7:323
- Tower of Babel**, *See* Babel
- Transfiguration** of Jesus 7:99, 425
- Trees**
- choose a king, parable of 1:308, 309; 6:230, 231
- Jesus' parables of 7:300, 377
- Nebuchadnezzar's vision of 3:139-142
- of knowledge 3:7, 11
- Old Testament descriptions of 5:30-32
- Tribute** money from a fish's mouth 7:398, 399
- Triumphal entry** of Jesus 7:119, 426
- Troas** (trō'ās) *Penetrated*. A city of Asia Minor where Paul received his call to Macedonia 8:88
- Trogyllium** (trō jil'i ūm) *Fruit port*. A promontory opposite Samos where Paul's ship anchored 8:123
- Trophimus** (trōf'i mūs) *Well-educated*. A Gentile Christian of Ephesus and co-worker with Paul 8:121, 127, 166
- Trumpets**, feast of 6:382
- Trust**
- Jehoshaphat on 2:216, 217
- Book of Lamentations on 4:191, 192
- prophets on 4:56, 57, 106, 155, 272
- proverbs on 4:272, 273
- Psalms on 5:177-194, 207-240
- Tryphæna** (tri fē'nā) *Delicate*. A Christian woman of Rome 8:322
- Tryphon** (tri'fōn) *Effeminate*. A general of Antiochus V, who murdered Jonathan the Maccabee 3:328
- Tryphosa** (tri fō'sā) *Delicate*. A Christian woman of Rome 8:322
- Tubal** (tū'bāl) *Tumult*. Son of Japheth 6:194
- Tubal-cain** (tū'bāl-kān) First forger of cutting instruments of copper and iron 3:20
- Twin Brothers**, the name of the ship on which Paul was taken to Rome 8:150, 427
- Two debtors**, parable of the 7:55
- Two sons**, parable of the 7:376
- Tychicus** (tik'i kūs) *Fate*. A companion of Paul 8:121, 168, 323
- Tyndale**, William 9:104, 105
- Tyrannus** (ti rān'ūs) *Tyrant*. A Greek rhetorician at Ephesus in whose school Paul preached 8:111
- Tyre** (tir) *Rock*. A celebrated commercial city on the coast of Phoenicia 4:383, 384
- Hiram, king of, aids David in building his house 2:97
- Hiram, aids Solomon in building the temple 2:170-173
- prophecy of Ezekiel against 4:207, 208; 6:235-240
- sends cedars to rebuild temple 3:243
- visited by Jesus 7:71, 94, 95
- visited by Paul 8:124
- wreck of the good ship Tyre 6:235-240

U

- Unbelief** 5:219, 220; 8:260
- Unclean spirits** cast out by Jesus 7:44, 69, 73, 78
- Ungodly**, *See* Wicked
- Unity**, Paul's teaching on 8:161
- Universe**, Hebrew conception of 5:403
- Unjust judge**, parable of the 7:312
- Unleavened bread**, feast of 6:371-374
- Unmerciful creditor**, parable of the 7:362, 438
- Ungodly**, *See* Wicked
- Unselfishness**, Bible references on 9:41
- Uphaz** (ū'fāz) *Island of gold*. A region noted for its gold 5:13; 6:177
- Upright**, *See* Righteous
- Ur** (ūr) *Light*. A city of Chaldea; the early home of Abraham 1:14
- Urbanus** (ūr bān'ūs) *Of a city*. A Christian disciple of Paul at Rome 8:321
- Uri** (ū'ri) *My light*. The father of Bezalel 6:181
- Uriah** (ū ri'ā) *Fire of God*. The husband of Bathsheba; killed in battle 2:111, 112
- Uriah**, high priest in the reign of Abaz 2:239
- Urijah** (ū ri'ja) *Fire of God*. Same as Uriah (2) 2:242
- Urim** (ū'rim) *Enlightening*. It is not known just what the Urim and Thummim were, but they are supposed to have been two small stones in the bag of the high priest's breastplate, used to cast lots to determine the divine judgment 2:79, 382; 4:173
- Uz** (ūz) *Fertile*. The home of Job, southwest of Palestine 4:277, 387
- Uzza** (ūz'ā) *Strength*. The name of Manasseh's garden 2:268
- Uzzah** (ūz'ā) *Strength*. The man who was struck dead for touching the ark 2:98
- Uzziah** (ū zi'ā) *Strength of God*. Ninth king of Judah, also called Azariah. accession and reign 2:232, 233
- builds towers of Jerusalem 2:233
- Isaiah prophesies in reign of 2:235; 4:21
- leprosy of 2:235
- military successes 2:233

V

- Vaheb** (vā'hēb) An unknown locality in Amorite territory 1:222
- Valley of dry bones**, Ezekiel's vision of 3:234, 235
- Vashti** (vāsh'ti) *Lovely*. The deposed queen of Ahasuerus 3:171-173
- Vedan** (vē'dān) A country that traded with Tyre 6:197

Vine and vineyard

- Christ the true vine 7:232, 332
- divine vinedresser 5:346; 6:245, 246
- Ezekiel's parable of the grapevine 6:245
- Isaiah's parable of the vineyard 4:21-24
- Naboth's vineyard 3:89-91
- wasted vine, Ezekiel's parable of 6:246

Visions, parable of the ten MBB:407; 7:378, 438

Visions and dreams

- Abimelech 1:25
- Abraham 1:5, 13, 18
- Amos
 - basket of summer fruit 4:186
 - plumb line 4:186
- Balaam 3:40
- Belshazzar 3:143-147
- butler and baker 1:96, 97
- Cornelius 8:33
- Elisha 3:119
- Ezekiel
 - holy city 4:69-76
 - the Lord 4:61
 - river of the waters of life 4:72-75
 - valley of dry bones 3:234, 235
- Isaiah's vision of the Lord 4:21
- Jacob's vision of the ladder 1:66
- John's Revelation 8:381-412
- Joseph, son of Jacob 1:89
- Joseph, the carpenter 7:16, 18
- Joshua 1:247
- Laban 1:74
- Manoah and his wife 3:47-50
- Midianite 1:302
- Nebuchadnezzar's dreams 3:128-133, 139-141
- Paul's vision of the Lord 8:58, 59
- Peter 8:33, 34
- Pharaoh 1:98
- Solomon 2:159, 160
- Zechariah
 - flying roll 4:89
 - four chariots 4:92, 93
 - God's horsemen 4:91
 - the woman in a barrel 4:92

W

Walking on the sea, Jesus 7:91, 193

Watch, set at tomb of Jesus 7:157

Water turned into wine by Jesus 7:179

Wealth

- Isaiah against sins of 4:129, 130
- James on 8:311-313
- Jesus on 7:294, 375, 385, 387, 391
- Micah on 4:32
- Paul on 8:337
- proverbs on 6:291, 293
- Psalms on 5:397, 398

Wedding garment, parable of the 7:321

Wedding guest, parable of the 7:365

Wedding songs 6:71-88

Weeks, feast of 6:376 See Pentecost

Weights and measures 9:276, 277

Wells and springs

- Abraham's at Beer 1:30
- Hagar finds in the desert 1:29
- Isaac restores 1:52
- Jesus at Jacob's 7:184-188
- Rachel at 1:69
- Rebekah at 1:44, 45

Wesley, John 9:108

Wicked

- doom of the
 - Amos 4:7-9
 - Bildad 4:320, 321
 - Eliphaz 4:315, 316
 - Hosea 4:139-141, 146
 - Isaiah 4:136, 137, 144, 147-150, 195-197
 - Jeremiah 4:136, 144, 146
 - Micah 4:31, 32, 144
 - Zophar 4:324-326
- heritage of oppressors 4:337, 338
- path of the 6:13
- proverbs on 6:277-279; 4:262-266, 270, 271
- Psalms on 4:143

Wicked (Continued)

- why do the wicked prosper? 4:327-329
- Zechariah's vision of wickedness 4:92

Widow

- of Nain's son raised by Jesus 7:64
- of Zarephath and Elijah 3:76, 77
- cruse of oil and jar of meal 3:77
- son raised from dead 3:77
- with two sons, parable of 2:124; 6:248

Widow's mite, Jesus comments on 7:131, 391

Wild creatures, Old Testament descriptions of 5:59-72

Wilderness

- Elijah flees to 3:75, 76
- Hagar driven into 1:28, 29
- Israelites' wanderings in 1:182-222, 354
- Jesus in the 7:41, 42
- map of wilderness wanderings 1:189

Wind, Old Testament descriptions of 5:51, 52

Wisdom

- call of 4:247-249
- experiment with life 4:253-257
- instruction of 4:247
- of God, *See* God, wisdom of
- of man, Paul on 8:300
- of Solomon, *See* Solomon
- practical maxims 6:269-276
- praise of 4:249-252
- reward of 4:257, 258
- search for 4:258-260
- warning of 4:252, 253
- wise man, the 6:104, 105
- Wisdom's house and wanton's house 6:51-53
- Wise men visit the infant Jesus MBB:221; 7:14, 413
- Witches, *See* Fortune-tellers
- Withered hand healed by Jesus 7:59
- Withered hand of Jeroboam 3:354
- Wives, *See* Women
- Wolves in sheep's clothing 7:437
- Woman who touched Jesus' garment 7:76
- Woman with an infirmity healed 7:102

Women

- marriage of, *See* Marriage
- notable 6:41-51
- Old Testament selections on 6:37-55
- part in warfare 5:415
- Paul on
 - conduct of 8:333
 - duties to widows 8:335
 - duties of wives 8:305-307
 - prophesying of 8:376
 - proverbs on 6:54, 55
 - vain women of Jerusalem 6:53, 54
- Woods and waves, allegory of 6:248
- Word, the 7:173, 174, 435
- Work, *See also* Laborers
 - duty of content in 8:313
 - work and workers of Old Testament 6:139-226
- Worship, Psalms for public 5:241-267
- Writing on the wall 3:143
- Wycliffe, John 9:101, 102

Z

Zaanannim (zā ā nān'im) Migration. The border

- of the tribe of Naphtali 1:285
- Zabdi (zāb'di) *Gift.* Grandfather of Achan 1:254
- Zabdi, an officer of David 6:158
- Zaccheus (zā kē'ūs) *Just.* The rich publican at Jericho who entertained Jesus 7:113, 114
- Zaccur (zāk'ēr) *Mindful.* One who helped to rebuild the wall of Jerusalem 3:269
- Zadok (zā'dōk) *Just.* The priest appointed by Solomon in place of Abiathar.
 - David makes priest 2:101
 - loyal to David 2:129, 135, 145, 150
 - promise to descendants of 4:69, 379
 - Solomon anointed by 2:153
 - Solomon makes high priest 2:163
- Zadok, the grandfather of Jotham 2:236
- Zadok, one who helped Nehemiah rebuild the wall of Jerusalem 3:269
- Zadok, one of Nehemiah's treasurers 3:280

- Zalmon** (zāl'mōn) *Shadowy*. A wooded hill near Shechem 1:311
- Zalmunna** (zāl mūn'ā) *Exile shade*. A Midianite king, whom Gideon slew 1:305
- Zanoah** (zā nō'ā) *Swamp*. A town of Judah whose inhabitants helped rebuild the wall of Jerusalem 3:269
- Zaphenath-paneah** (zā fē'nāth-pā nē'ā) *Nourisher of the land*. The name given by Pharaoh to Joseph 1:103
- Zarephath** (zār'ē fāth) *Smelting*. A town in Phoenicia, on the Mediterranean, where Elijah lodged during a famine.
- widow of 3:76, 77, 386; 6:47
- Zarethan** (zār'ē thān) *Puncture*. A place near the junction of the Jordan and the brook Jabbok; called also Zeredah 1:242; 2:190
- Zebadiah** (zēb ā dī'ā) *Gift of God*. An officer of Jehoshaphat 2:214
- Zebah** (zē'bā) *Sacrifice*. A Midianite king slain by Gideon 1:304
- Zebedee** (zēb'ē dē) *Gift of God*. Father of the disciples James and John 7:49, 59
- Zebonim** (zē boy'im) *Hyenas*. One of the five cities of the plain destroyed with Sodom 2:367
- Zeboim** (zē bō'im) *Hyenas*. A ravine near Michmash 2:15
- Zebul** (zē'būl) *Habitation*. Governor of Shechem in the time of Abimelech 1:310
- Zebulun** (zēb'ū lūn) *Habitation*. One of the tribes of Israel, descendants of the tenth son of Jacob, aid Barak and Deborah against Sisera 1:283, 290 aid Gideon against the Midianites 1:298 tribal song of 4:170
- Zechariah** (zēk ā rī'ā) *God has remembered*. Fourteenth king of Israel 2:364, 365
- Zechariah**, the prophet, associated with the captivity and the return.
- encourages rebuilding of the temple 3:249, 250 lesson of the golden candlestick 6:242, 243 on social iniquity 4:114, 124 patriotic poetry 4:175, 181, 241, 242 prophecies of false shepherds 5:106, 107 there shall be one Lord 4:107-109 thy king cometh 4:107 visions
- the flying roll 4:89 the four chariots 4:92, 93 the horsemen 4:91 the woman in a barrel 4:92
- Zechariah**, a Levite musician 6:204
- Zechariah**, father of Jahaziel 2:216
- Zechariah**, son of Jehoiada the priest 2:229
- Zechariah**, a prophet in the reign of Uzziah 2:233
- Zechariah**, son of Jeberchiah, and witness for Isaiah 2:239
- Zedekiah** (zēd ē kī'ā) *Justice of God*. Nineteenth and last king of Judah.
- accession and reign 2:297 captured and blinded 2:303, 304 Jeremiah cast into prison by 2:300, 301 Jeremiah's prophecy to 2:301, 302
- Zedekiah**, son of Chenaanah, and one of Ahab's four hundred false prophets 2:333-335
- Zeeb** (zē'ēb) *Wolf*. A Midianite prince slain in an invasion of Israel 1:304
- Zela** (zē'lā) *Rib*. A city of Benjamin in which was the family tomb of Saul 2:108
- Zelophehad** (zē lō'fē hād) *First-born*. A descendant of Manasseh whose daughters claimed his inheritance 6:50
- Zelzah** (zē'lzā) *Shade*. An unidentified place near Rachel's sepulcher 2:8
- Zemaraim** (zēm ā rā'im) *Double fleece*. A mountain of Ephraim 2:204
- Zephaniah** (zēf ā nī'ā) *God hid*. A prophet who flourished in the reign of Josiah.
- biography of 2:278 day of wrath to come 4:51
- Zephaniah (Continued)**
- Israel in the time of 4:48, 49 restoration of Israel 4:52, 53 warns Judah 2:278
- Zephaniah**, son of the high priest in the reign of Zedekiah 2:300
- Zephaniah**, the father of Josiah of Babylon 3:257
- Zephathah** (zēf ā thā) *Watchtower*. Scene of a battle between Asa and Zerah 2:207
- Zerah** (zē'rā) *East*. A Cushite who invaded Judah in the reign of Asa 2:207
- Zeredah** (zēr'ē dā) *Ambush*. 2:190 See Zarethan
- Zeresh** (zēr'ēsh) *Goddess*. Wife of Haman 3:180, 182
- Zerubbabel** (zēr rūb'ā bēl) *Born at Babylon*. Leader of the first band of captives that returned to Jerusalem 9:186
- biography of 3:231, 394 builds an altar 3:243 questions on 9:259 rebuilds the temple 3:246-253
- Zeruiah** (zēr gō l'ā) *Wounded*. Sister of David and mother of Abishai, Joab, and Asahel 2:70, 88, 89
- Ziba** (zī'bā) *Statue*. A servant of Saul and later of Mephibosheth.
- informs David about Mephibosheth 2:108, 109 slanders Mephibosheth 2:130, 131
- Zibiah** (zīb'ī ā) *Deer*. Mother of Joash of Judah 2:225
- Ziklag** (zīk'lāg) *Winding*. A town given by the king of Gath to the outlawed David 2:74 Amalekites burn 2:75 David gathers warriors in 2:55
- Zillah** (zī'lā) *Shadow*. Wife of Lamech and mother of Jabal and Jubal 3:20
- Zimri** (zīm'rī) *Song of God*. Fifth king of Israel; he reigned seven days 2:322, 323
- Zin** (zīn) *Shrub*. A wilderness south of Judah, passed through by the Israelites in their wanderings.
- spies go into Canaan from 1:214 Moses strikes water from rock in 1:218, 219
- Zion** (zī'n) *Sunny*. The hill in Jerusalem on which the temple stood. The name was used symbolically by the prophets and the Psalmist.
- David takes stronghold of 2:95 Obadiah prophesies triumph of 4:88
- Ziph** (zīf) *Flowing*. A wilderness in the hill country of Judah where David took refuge from Saul 2:59-61, 70
- Zippor** (zīp'ōr) *Bird*. Father of Balak 3:37
- Zipporah** (zī pō'rā) *Little bird*. Daughter of the priest of Midian; wife of Moses 1:145, 205
- Ziv** (zīv) *Blossom*. The second month of the Jewish sacred year 2:173
- Ziz** (ziz) *Flower*. The pass by which the Moabites and Ammonites came up from the Dead Sea to attack Jehoshaphat 2:216
- Zoar** (zō'ār) *Little*. One of the ancient cities of the plain.
- Lot escapes to 1:24 Moses views 1:230
- Zobah** (zō'bā) *Encampment*. A portion of Syria which formed a separate empire in the time of Christ.
- Ammonites hire soldiers of 2:102 David conquers 2:100 Saul wars with 2:20
- Zohar** (zō'hār) *White*. Father of Ephron 1:36, 51
- Zohemoth** (zō'hē lēth) *Serpent*. A sacred rock near the spring Enrogel, where Adonijah banqueted his followers 2:150
- Zophar** (zō'fār) *Chirper*. One of Job's three friends.
- speeches of 4:305, 306, 324-326, 337, 338
- Zorah** (zō'rā) *Hornet*. A town in Judah, near Beth-shemesh; home of Samson 3:47, 63
- Zuph** (zūf) *Honey*. An unidentified place where Saul sought his father's asses 2:5

Māke, lād, fār, sofā; ēve, lēnd, hēr; līght, efty; cōld, cōrd, pōd; ūse, cūp; mōōn, fōōt.

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